

January/February 2019
Volume 44, Number 4

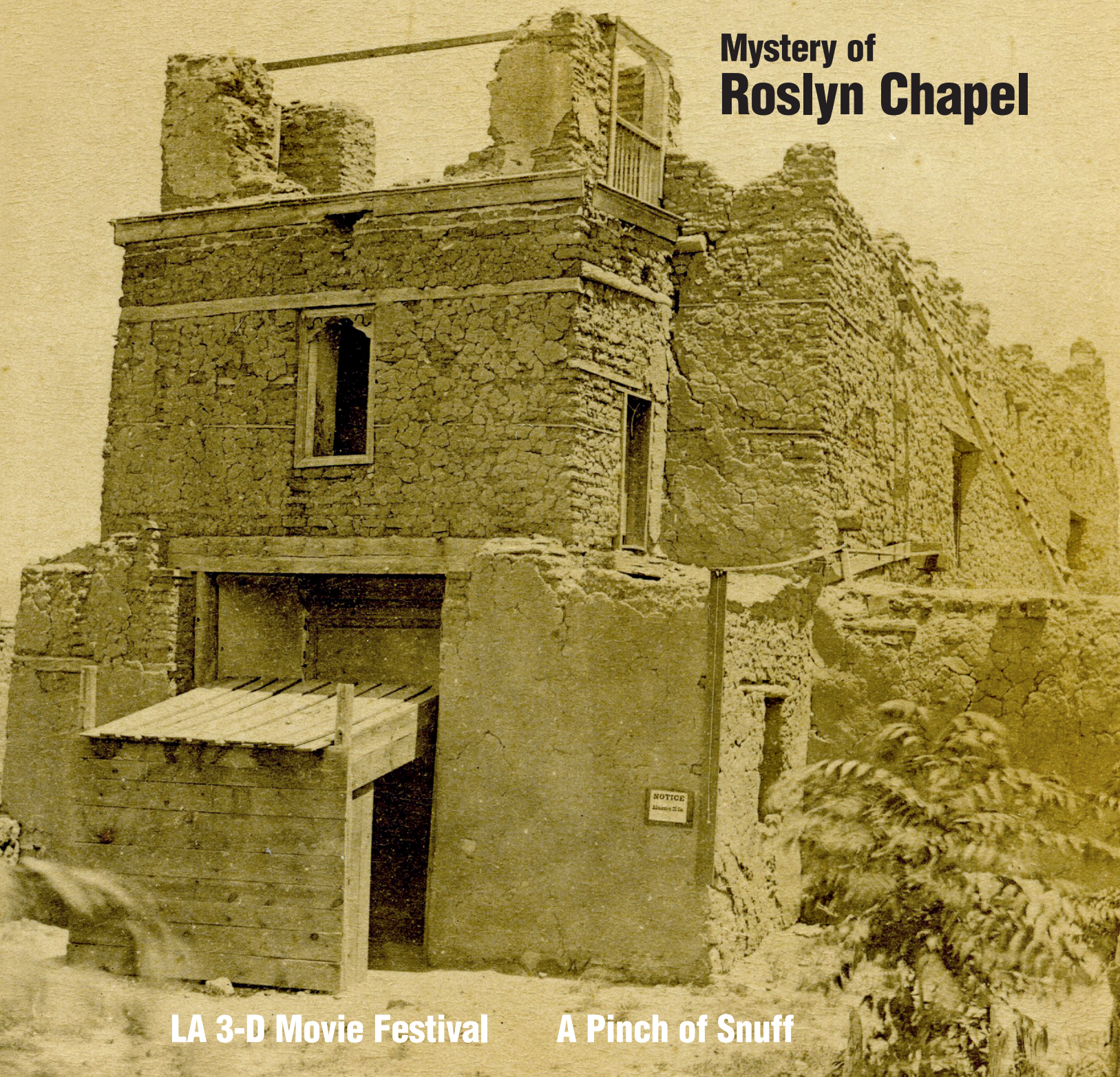


A Publication of
National
Stereoscopic
Association, Inc.

3-D Imaging Past, Present & Future

STEREO WORLD

**Mystery of
Roslyn Chapel**



LA 3-D Movie Festival

A Pinch of Snuff

'50s Flavored Finds

A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Willke

Enjoying Those 3-D Slides

It's always fun to come across slides that show people using 3-D equipment from the mid-century era. The views reproduced here concentrate on viewing slides, and were provided by Ron Labbe.

The startled-looking lady with the interesting head gear is using a Realist ST-62 electric viewer, and has an assortment of slides on her lap that she's going through.

The same model of viewer is also being used in the second view, although it almost looks like the family is out in the woods where there would be no electric power! Perhaps the image was shot on a patio in a back yard somewhere.

A Guild hold-to-the-light viewer is being used in the final image, where three younger members of the family don't appear to be all that interested in the 3-D slides being look at!



This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you've found a classic '50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to strwld@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.

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Can You Identify the Subjects of these Views?
by Russell Norton



Front Cover:

From the Unknowns column in this issue, we have "Front of the San Miguel Church, Santa Fe, N. Mex." So what's unknown? Read the column to find out, and send in any solution you have.

Back Cover:

"The Face on the Door" by Harry B. Richards is from this issue's installment of the Crown Jewels column.



The National Stereoscopic Association

is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

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Horizons and Globes

NASA member Brian May was hard to miss in the media during the first days of 2019, first in the New Horizons Mission center as the initial images of "Ultima Thule" came back, then as various networks and sites played all or part of his song *New Horizons* released in honor of the mission. The music video is at tinyurl.com/y9v95v66. Just a few days later, he was on stage at the Golden Globes as *Bohemian Rhapsody* won Best Picture – Drama and its star Rami Malek won Best Actor – Drama. More about the awards, including stereos of the Golden Globe itself can be found at tinyurl.com/yan4vhtf. If you scroll down (or maybe hit "previous" at the bottom), there are stereo pair

Editor's View

Comments and Observations

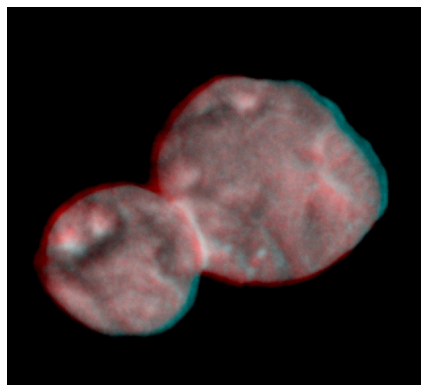
by John Dennis

versions of the Ultima Thule anaglyph shown here, as well as Brian's images from the New Horizons press conference.

The Ultima Thule anaglyph by Dr. Paul Schenk combines two of the first medium-resolution images received from New Horizons, revealing in 3-D this four billion mile distant, most remote, oldest known relic of the early solar system. Better images may arrive with time, perhaps rivaling the Pluto stereos he showed on screen during his 3D-Con 2018 presentation (SW Vol. 44 No. 2 page 9). He can be seen in the New

Stereo of 2014 MU69, or Ultima Thule, or the Snowman, comprised of images from New Horizons obtained in the first hours of 2019.

(NASA/Johns Hopkins University Applied Physics Laboratory/Southwest Research Institute)



Horizons control room for a few frames in the January 2nd NOVA episode *Pluto and Beyond* at 47:21. See tinyurl.com/y9r9njfr.

Charles Harrison 1931 - 2018

Although not a stereographer or collector, industrial designer Charles Harrison, who died November 29, was responsible for the 1958 redesign of the basic View-Master viewer while working at a small design firm. His efforts at making the viewer lighter and more durable, with a large plastic advance lever, resulted in what would become known as the "Standard viewer" or the "Model G." It had the longest production run of any previous model, from 1959 to 1977, taking it through most of the GAF years.

In 1961, he was hired at Sears, becoming their first African-American executive and breaking their unwritten discrimination policy. He would become the chief product designer for Sears, responsible for over 750 of their products. In 2008 he received the National Design Award for lifetime achievement from



the Cooper Hewitt Design Museum in New York—a lifetime whose first noted achievement was a new View-Master.

Silent Night

We weren't able to get Hermine Raab's *Silent Night* article into the November/December issue, but at least it's still winter! It is said the Rainer Singers from Tyrol brought the carol to the U.S. as part of their repertoire. The author is looking for proof that they actually sang it in 1839 in New York and asks if anyone has more information. 📖

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3D-Con 2019

by John Bueche and Barb Gauche

THIS ISN'T CLEVELAND! We would like to take this opportunity to invite you to Akron, Ohio for 3D-Con 2019 scheduled for July 30th through August 5th, 2019.

Hall is the nation's 6th largest historic home open to the public. The estate includes five historic buildings and ten historic gardens on 70 acres. The collections and furnishings in

the Manor House are all original to the estate. Stan Hywet Hall offers fantastic stereographic opportunities inside the estate as well as the

(Continued on page 27)

Stan Hywet Hall in Akron offers fantastic stereographic opportunities.
(Stereo by John Bueche)



The Cuyahoga Valley Scenic Railroad (CVSR) offers regularly scheduled rides and special events throughout the summer months.
(Stereo by Barb Gauche)



While geographically located only 30 miles south of Cleveland, the two cities have little resemblance to each other. The name Akron, derived from Greek meaning "an elevation" or "point", offers the first clue. Akron and the surrounding cities are settled on gentle, rolling hills that extend eastward into Pennsylvania. The city itself began to flourish in 1827 with the completion of the Ohio and Erie Canal that joined Akron and Cleveland. Early business interests included mills, furnaces and textiles. By the late 1800s, both BF Goodrich and Goodyear were producing bicycle and automotive tires in Akron. Not surprisingly, Akron became known as the "Rubber Capital of the World".

The Co-Founder of Goodyear, Frank Seiberling, made his home in Akron and built Stan Hywet Hall between 1912 and 1915. Stan Hywet

GONE MADDD



"RATHER THAN HAVING KIDS OF OUR OWN, WE DECIDED TO JUST BUY A REALLY GOOD 3-D PRINTER."



"RATHER THAN HAVING KIDS OF OUR OWN, WE DECIDED TO JUST BUY A REALLY GOOD 3-D PRINTER."

by AARON WARNER
3-D by Charles Barnard

www.cartoonistsforhire.com
www.3-dementia.com

Silent Night! Holy Night!

On the Trail of the Famous Christmas Carol

by Hermine Raab

On Christmas Eve of the year 1818 Austrians Joseph Mohr und Franz Xaver Gruber sang the carol *Stille Nacht! Heilige Nacht!* for the first time.

200 years later, the Christmas song is considered to be one of the most

famous peace songs and is sung worldwide in more than 300 languages and dialects. It was declared an intangible world cultural heritage by UNESCO in 2011.

Many stories and legends have been passed on, but how did the

song evolve? What is historically proven? In local museums of the *Silent Night* sites we can learn more about traditions and find a lot of original written records. Through the last year I visited the *Silent Night* sites where the authors lived and worked



Steingasse, Salzburg, birthplace of Joseph Mohr in 1792.

(All stereotypes by the author.)



The school where Franz Gruber taught, today part of the *Stille Nacht* Museum in Arnsdorf.



Stille Nacht Commemoration Chapel in Oberndorf, built in 1837 at the spot where the St. Nikola Church had been prior to 1900.

and I found a lot of related documentation.

It all begun in 1816. The world seemed to break apart. People were facing difficult times. In the years 1792 to 1815 Emperor Napoleon was in a war of conquest in Central Europe. After the archbishopric Salzburg was secularized by Napoleon, it was fought over fiercely. People were under a series of different sovereigns, from Ferdinand III of Tuscany to the Austrian Empire's Franz II, and later the King of Bavaria. Finally, after the Congress of Vienna, Salzburg was returned to Austria. People suffered, residents had to defend themselves against plunderers and the land was bled out.

Another catastrophe occurred in 1815 when Mount Tambora in Indonesia, a stratovolcano, erupted. It was the largest volcanic eruption in recorded history. It initiated a collapse in the northern hemisphere. By 1816 everything [including weather] was affected by ash, so people and animals starved. It is known as the "year without summer".

In this time period Joseph Mohr and Franz Xaver Gruber were born. Joseph Mohr was born in 1792 in Salzburg. His father, a deserter, left the family and his mother was unmarried. So he was considered illegitimate and had no chance to live a good life. However little Joseph was lucky. The vicar of the Salzburg Cathedral heard his voice and recognized his talents. He enabled his



Joseph Mohr's original guitar, Stille Nacht Museum, Hallein.

education and theological studies and in 1815 Joseph Mohr got holy orders as a priest and was asked to serve as assistant vicar in Mariapfarr in the Lungau region. Mohr visited the farmers in the whole region, seeing the poor residents and trying to help them. He consoled people by praying, playing the guitar and giving away his income.

It was during this time in 1816, the land covered by ash, that he wrote the six-stanza poem of peace *Silent Night*. Under the influence of the war's confusion and the Congress of Vienna he expressed his

desire for peace. Being in poor health, he left the region in the mountains with its rough climate. In 1817 he was sent as an assistant priest to St. Nikola in Oberndorf near Salzburg where he met Franz Gruber.

Franz Xaver Gruber was born in 1787 in Hochburg-Ach, a son of linen weavers. He became a weaver too, but later studied to become a schoolteacher and organist. He became a primary school teacher in Arnsdorf. (The school house can be visited, it is the oldest still in use). A school teacher earned according the number of pupils he educated. Therefore after Oberndorf gained a new church, St Nikola, Gruber was interested in becoming a school teacher and organist there too.

In Oberndorf he met Joseph Mohr. Both were highly sociable and sought the education of the children. They became friends. Joseph Mohr gave the poem *Stille Nacht* to Franz Gruber and asked him to compose a melody for it, so Franz Xaver Gruber composed a melody for guitar to fit the text in the schoolhouse of Arnsdorf.

On Christmas Eve of 1818, *Silent Night! Holy Night!* had its world premiere in the St. Nikola church of Oberndorf, performed by Franz Xaver Gruber and Joseph Mohr with Joseph playing the guitar. The song was sung after the mass in front of the crib (which now can be seen in the Volkskundemuseum Ried im

(Continued on page 31)

Then and now photos of the church on Pfarrgasse in Hallein, where Gruber worked as an organist most of his life. Left, 1880 photo, Stille Nacht Museum archive. Right, 2017 photo by Hermine Raab.



Double Vision at the Los Angeles County Museum of Art

(Through March 31, 2019)

review by Heather Lowe

The press release for *3D: Double Vision* states that this exhibit is “the first American exhibition to survey a full range of artworks, dating from 1838 to the present, that produce the illusion of three dimensions.” It may be worth mentioning that there have been other exhibits related to stereography in the U.S. including *Carlton Watkins: The Art of Perception* at San Francisco Museum of Modern Art in 1999 which provided access to approximately 200 stereo images through the use of digital surrogates, glasses with LCD lenses, and a software interface. In 2008 the Middlebury College Museum of Art in Vermont presented the exhibition *Eloquent Vistas: The Art of Nineteenth-Century American Landscape Photography from the George Eastman House Collection*. This exhibition featured 78 nineteenth-century photo-

graphic landscapes drawn from the Eastman House collection and included some of their 6,500 stereographs of nineteenth-century landscape images. In 2011 the Annenberg Space for Photography presented *Digital Darkroom*, a group show featuring the work of 17 artists from the U.S., France and the U.K. The exhibition included a 3-D film, interviews with 3-D experts and historians Ray Zone and David Kuntz, 3-D artists Ted Grudowski and Christopher Schneberger, and featured descriptions and processes of 3-D fine artists such as Claudia Kunin and Mike Pucher. In 2017 the California Museum of Photography in Riverside presented *Michael Lesy: Looking Backward*, an exhibit drawn from Michael Lesy’s 2013 Guggenheim Fellowship which he spent researching the museum’s rich Keystone-Mast Collection.

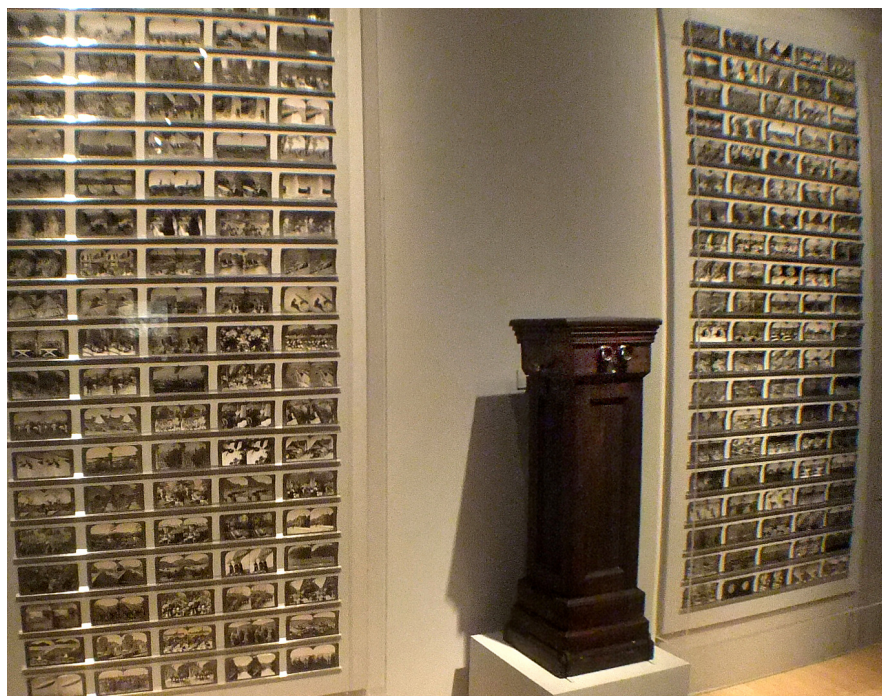
There have also been many exhibitions outside the United States including *Moscow’s Eye To Eye*, a historical survey exhibition at the Multimedia Art Museum in 2013 and *Virtual Empire: Stereo Photography in Britain and Australia 1851-1879*, at the University of Sydney in 2003 which displayed more than a hundred stereo photographs.

Displaying 3-D is tricky, especially for a public museum. Considerations have to be made for continuous handling for all ages and temperaments. A paper written by Emily J. Wagner in 2009 titled *In All Solidity and Reality: A Stereoscopic Exhibition Proposal* outlines the challenges and subtleties of displaying 3-D materials. She warns:

“The use of digital surrogates is a complex issue, as the viewing experience cannot help but be altered through the use of such a different format from the original, and the sensation of viewing the original is partially lost in the translation... curators should be aware of the transformation that occurs when an image is divorced from its material object.” This consideration and others brought me to an understanding of why *3D: Double Vision* met up with some criticism, especially among savvy stereo visitors. The 3-D was there, maybe not all of it but there was plenty to see. The invention, the history, splendid examples and richness of 3-D materials was included but the presentation was spotty. One art critic said it was the most beautiful museum catalogue he had ever seen and it must have been an awesome task to provide so many examples of 3-D. But every stereographer was there to see what they love and know best. I’m a fine artist. My world is made up of gallery visits, art studio practice, and stereo imagery is another tool for my trade. I now work in lenticular so I walked in hoping to see 3-D lenticular artists I admire. There were about four authentic lenticulars, only two of which I would say were technically masterful and displayed correctly. I would have loved to see some Bonnet, Agam (yes, he did some in 3-D) Harvey Prever, Paul Hess or even Robert Munn who was combining animation with 3-D in 1978. To be fair, the timeline in the exhibit catalogue included some important milestones in lenticular invention and there was an early one (*Optivision*) on view from 1969. But according to an expert John Van Leeuwen, 3-D photographic imaging started as early as Frederick Ives with his lenticular parallax stereogram in 1903. Ives is mentioned in the catalog timeline under the anaglyph column.

A replica Wheatstone stereoscope featuring its inventor’s famous stereo drawing of stairs. (LACMA photo)





Large displays of views flank a tall stereoscope. (Photo by Lawrence Kaufman)

Some well-known stereographers hoped for more historical examples in the exhibit, particularly a more thorough treatment of stereo cameras. There was a beautiful and impressive rendition of the original Wheatstone viewer on display but then the View-Masters, after the second visit, were not working. Docents were adept at handing out the anaglyph or polaroid glasses but each time I went, I had to step in to help strangers struggling to see a display with the wrong glasses. There were signs and symbols but for some reason the system wasn't working. In Dan Graham's *Binocular Zoom* two Super-8 films were set up side by side but were not registered. If you were unfamiliar with this 1969 work, you may miss the intention entirely (which every stereographer did!) as the films were not registered to see

3-D. A guard said it was intentional to show the two pictures separately. There were some other presentations that I thought could have been improved by selecting better artists. Seeing a winky lenticular on a holiday card gives me pleasure because I love lenticulars in any form. Seeing a lenticular go beyond simple pleasure that moves us and brings us to a deeper understanding, a deeper universal truth, is more challenging and deserves museum representation.

With this in mind, however, we may be getting closer to the curator's intention. There are three paragraphs on the wall before you enter the exhibit: *Seeing Machines*, *Booms and Busts* and *Persistence of Vision*. Within this last paragraph the curator states: "Audience response to 3D has always toggled between celebration and denigration; critics have found it

easy to dismiss as superficial, a misapplication of advanced technology to cheap thrills. But 3D has also been used to express higher aspirations and induce transcendent experiences. Even while it amuses us and entertains us, 3D may also provide access to a primal stage of perception, when we were first encountering the world and finding our place in it."

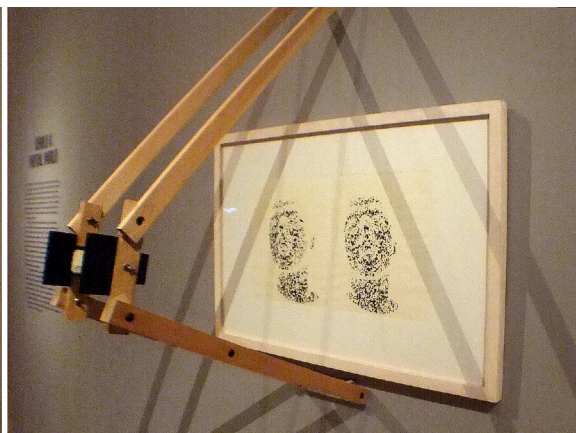
It was great pleasure facing the gigantic anaglyph, *3D-ma.r.s.08* by Thomas Ruff as you enter the first gallery. Watching Tristan Duke's dazzling *Platonic Solids* revolve was captivating. The *Early Stereoscopic Motion Pictures* viewed with Polaroid glasses had some of the best 3-D gags in the entire exhibit (I wish the credits had been a little more complete.) There was a theater with slices of great historical films as well and it was worth sitting through the entire show. It would have been great to have seen these films in their entirety in the Bing Theatre while the exhibit was on.

But I found, after the third visit, in addition to the pleasure of seeing all this, I began thinking about *how* we see. I was thinking and comparing different artworks, seeing harmonic relationships between them and noticing all the variations of how we describe the "z" axis. That's really the exciting part as an artist. How are we shaping that space the way a painter applies paint to a 2-D surface? Who is offering new ways to experience this time/space? I am indebted to this exhibit for showing me artists I was unaware of. I had to go back a second or third time to take in Ben Coonley visuals and Trisha Baga's story. I discovered wonderful filmmakers like Ken Jacobs [SW Vol. 43 No. 6 page 14], who's piece I skipped over, unfortunately, in the museum video but experienced

(Continued on page 19)

"Alex (II)," (1978) by Alfons Schilling can be cross-viewed or parallel viewed, one revealing a face that follows your movement, the other showing a perfect inside-out image.

(Stereo by Lawrence Kaufman)



George Washington and the Mystery of

by Ralph Reiley

An advertisement for G.W. Wilson & Co., Aberdeen, from
Black's Picturesque Tourist of Scotland, 1879.

PHOTOGRAPHS OF SCOTTISH SCENERY.
G. W. WILSON & CO., ABERDEEN,
Photographers to Her Majesty in Scotland,
PUBLISH the largest selection of PHOTOGRAPHS OF
SCOTTISH SCENERY, comprising Views on the principal
Tourist Routes, in Imperial Cabinet, and 4 x 3 scraps. Also
Albums in various bindings filled with Views of the various
districts separately, and others of a larger size illustrating a
General Tour in Scotland.
Just Published,
A New Series of London, English Cathedrals, and Abbeys, etc.
Prices from 12s. to £10:10s.
*Sold by all respectable Booksellers and Printsellers, and by
Agents in every district which the Views illustrate.*

A note on spelling:
The name of the chapel can
be found spelled at least
three different ways. G.W.
Wilson spelled it Roslyn (the
spelling of the nearby town,
see tinyurl.com/y7va3pgl),
the chapel spells it Rosslyn,
and some spell it Roslyn,
the spelling used here and
by Roger Taylor in his
famous book on Wilson.
(See review, SW
Vol. 44 No. 3, page 20.)

Page from Wilson & Co. stereoview catalog of 1877,
listing all the views of Roslyn Chapel and Hawthornden.
The first column listed Imperial sized prints, which were
10"x7" and suitable for framing. The middle column
listed Cabinet cards, which were 4"x6" and usually
kept in a photo album. The last column listed Slides
(stereoviews) and Scraps, intended for scrapbooks.
Hawthornden is a castle a short distance from Roslyn.
(Courtesy of Paula Fleming)

ROSLIN CHAPEL AND HAWTHORNDEN.				
280	65	294	Roslyn Chapel, South Front	
...	65A	340	Do. North Front	
...	...	341	Do. from North-East	
...	...	179	Do. East End	
...	...	93	Do. South Door	
...	357	92	Do. Prentice Pillar	
310	527	362	Do. do.	
...	64	441	Do. do.	
...	528	181	Do. The Lady Chapel	
...	64A	363	Do. do.	
...	358	180	Do. do.	
156	61	95	Do. The Chancel	
...	62	94A	Do. do. (with decorations)	
...	529	...	Do. do. (upright)	
...	63	293	Do. South Aisle	
...	...	361	Do. North Aisle	
...	...	431B	Do. Roof of Chancel	
...	...	431A	Do. do.	
...	...	431	Do. do.	
...	1112	...	Roslyn Castle and Chapel	
283	1113	178	Roslyn Glen and Castle	
...	...	178A	Do. do.	
...	...	177	Hawthornden	

In the last half of the 19th Century the world changed rapidly. Travel had been an extremely slow process and limited to the few who could afford it. The advent of the steam engine allowed more people to travel further and faster than ever before, changing the measure of travel from weeks and months to hours and days. Leisure time developed, and the idea of touring and the tourist evolved. The new railroad network allowed people to travel far from home at a modest cost, and the railroads began cultivating interesting destinations to encourage more people to travel by rail. With the changes to the established social order after 1850, a sense of nostalgia for a romantic past began to grow. Poets wrote of romantic ruined buildings and exotic cities. Artists created drawings, paintings and photographs of these same ruins and exotic places. New developments in printing allowed photographs and drawings to be mass produced.

As people read of these fabled cities, ruined castles, and remote landscapes, they could also see images in galleries, books, and magazines of these architectural and natural wonders. The railroad put these places within easy reach, where one could enjoy these wonders in person. As travelers began to frequent these remote spots, hotels and restaurants sprung up as the tourist industry developed. While visiting these remote locations, tourists wanted souvenirs to take home. In the last half of the 19th century, one of the most popular souvenirs was a stereoview, a life-like reminder of a fabulous tour of distant lands.

Daguerre, Talbot, and others had developed photography into a prac-

Wilson, Tourists, Roslyn Chapel



George Washington Wilson, self-portrait of the young artist in the 1840s, prior to his photographic career.

tical medium and their work was soon taken up by a host of first generation photographers, who began snapping photos all over the world. Scotland has a unique place in early photographic history as English patent laws did not apply there. Both Daguerre's and Talbot's processes had been patented in England. Scottish photographers took advantage of the loophole and proceeded to earn a living as photographers, free of paying royalties. They also developed photographic innovations on their own.

Riding the wave of these technical, social and economic changes in Scotland was George Washington Wilson, 1823-1893, the son of a tenant farmer. Wilson showed an aptitude for drawing and painting and received formal training. By 1848, he had established a career as a miniature portrait artist. While Wilson was an accomplished artist, in the late

1850s he took up photography to supplement his income from his portrait studio. In a short time, photography overtook painting as his main source of income. Wilson pioneered an early form of instant photography, and he worked closely with camera and lens manufacturers, as well as chemists and glass plate manufacturers as he perfected his techniques. Wilson became known for photographing Scottish landscapes, ships, and the architectural antiquities of Scotland and England. It did not harm his reputation that he became one of Queen Victoria's official photographers.

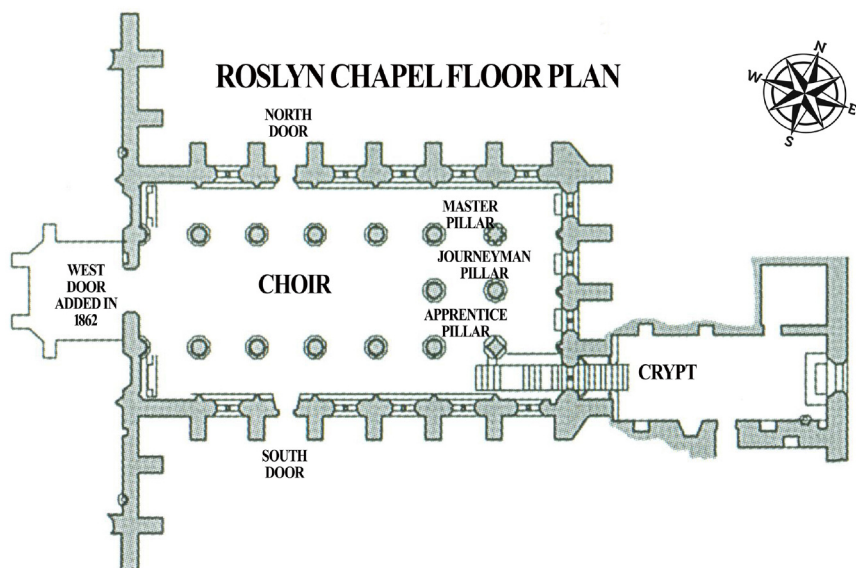
Wilson's photos could be purchased in railroad stations, book stores, hotel lobbies, and inside cathedrals. He regularly spent weeks at a time shooting photos in remote places around Scotland and England,

devising a mobile dark room from a tent. Wilson traveled with an assistant, and they were often mistaken for itinerant umbrella menders or bagpipers. He developed a routine when he photographed a building, and his eye as an artist can be seen in the composition of his photos. He would take photos around the building exterior and interior shots, capturing the major architectural features. Wilson often revisited places several times, and issued many photos that are slightly different, but carry the same catalog number.

One of the buildings in Wilson's catalog was Roslyn Chapel, a remote building south of Edinburgh. Wilson began photographing Roslyn before, during, and after a controversial renovation of the chapel. Many of his stereoviews, sharing the same catalog number, show the before and after of

A post card from the 1880s of St. Clair Castle and Roslyn Chapel. One can imagine that the hilltop the chapel stands on was used in Druid ceremonies in the pre-Christian era. There is evidence that a distant hill was altered so that at dawn on the solstice, the first ray of sunlight bathes the top of the hill with light. It is unknown if the builders of the chapel were aware of this phenomenon. Also note the difficulty of hiding a vault under the chapel, as it is located on top of a small hill.





A detailed floor plan of Roslyn Chapel, locating some of the major architectural features. Note that the west door was part of the 1862 renovation. Prior to that time, that end of the building was enclosed with a very plain wall and the only entry to the chapel was through the north and south doors. The crypt shown on the plan is not the mysterious secret crypt where the Templars hid all their treasure. The crypt functioned as quarters for men who maintained the chapel and sang the mass for the St. Clair family in the late 15th century. If the church had been completed, the church would have been cruciform in plan.

this renovation. A few of his views were taken while the work was in progress and stone masons are seen posing with their tools. The last group of photos were taken when the renovation was complete, and the chapel was being used for religious services again. These photos of the various stages of work were all sold well after the completion of the renovation. Roger Taylor, author of *G.W. Wilson – Artist & Photographer 1823-1893*, told me that the caretaker at Roslyn would telegraph Wilson when snow was on the ground. Wilson would then travel to Roslyn to take interior views as the sunlight reflecting off the snow made for better interior lighting conditions. One can assume that Wilson had this same arrangement with building caretakers all over Scotland and England.

Prior to the renovation of 1862, photographers had started to appear at Roslyn, capturing the chapel in its state as a picturesque ruin. Among them were the London Stereoscopic Company, 1854-1922, John Cramb, Francis Frith, 1822-1896, John Moffat, 1819-1894, Alexander McGlashan, 1811-1877, and Thomas Vernon Begbie, 1840-1915. Most views of Roslyn are of the south door and the Apprentice Pillar, as these two features are prominent in literary references to the building. Wil-

son began his series on Roslyn with the Apprentice Pillar and the South Door, as did most of the other photographers.

Wilson then returned to Roslyn several times and made a comprehensive photo survey of the building, something the others did not do. Roslyn Chapel is one of the most unique and mysterious buildings in the world. Few buildings are as shrouded in mystery and legend. It drew the attention of Louis Daguerre before he was a photographer, most of the first-generation Scottish and British photographers, Scottish artists, writers, poets, Sir Walter Scott, John Ruskin, Queen Victoria, and the Knights Templar, if one believes everything that is in print about the place. The link between Roslyn Chapel and the Knights Templar is a story that is so good, the truth is of little concern. The real documented history of the building is chock full of mysteries interesting to architectural historians. The other history of Roslyn Chapel is also chock full of interesting mysteries; including stories about hidden Templar treasure, the Holy Grail, secret messages in the stone carvings, and the murder of an apprentice stone mason.

These alternative mysteries cannot be proved or disproved, so the Chapel remains a riddle, wrapped in a mystery, inside an enigma. For

some background on Roslyn Chapel and its mysteries, we must look back to 1139, when the monastic warrior order of the Knights Templar was founded in the south of France. The Templars protected pilgrims traveling from Europe to the Holy Land during the Crusades and raised men to fight in the Crusades and free the Holy Land. The Templars became fabulously rich during the Crusades, developing the basic model of modern banking and finance during their operations as Crusaders. In 1307, King Phillip IV of France was bankrupt and heavily in debt to the Knights Templar. He arrested the Templar leaders and confiscated all their land and assets. To legitimize his actions, Phillip had Pope Clement V declare the Templars heretics in 1309. Some of the Templars were executed, some were put in prison, and the order was officially disbanded.

After 1309, the Templars still living and not serving time in prison went their separate ways. Some joined the Knights Hospitaller, another religious warrior order. Other Templars became mercenaries, some ending up in Scotland fighting with Robert the Bruce against England, giving a tenuous link between the Templars and Scotland. By all credible accounts, this was the end of the Templars, and no more was heard from them until the early 1700s and again in the 1980s—more on that later.

To understand the design of Roslyn Chapel, one must understand the Christian Church in Medieval Scotland. Christianity did not reach Scotland until after the end of the Roman Empire, during the Dark Ages. As Christianity moved through Europe it changed as it went. In Scotland, one can argue that early Scottish Christianity was just the existing Celtic religion, with a new layer added on top. This new religion retained all the Celtic imagery relating to the worship of life, fertility, and the creation of the world, and it also had the new imagery of Christianity. In Scotland, there was also a good bit of Viking traditions in the mix due to colonization from Scandinavia. The St. Clair family was of Norman/Viking, decent. A St. Clair was with William the Conqueror in 1066 at the Battle of Hastings. They were a well-established



G.W. Wilson No. 95, "Interior of Roslyn Chapel." This view looks to be taken before the renovation began. The walls look mottled, as they would if covered in green moss, and the openings in the columns that once supported the choir screen have not been filled in.
(Courtesy of Peter Blair)

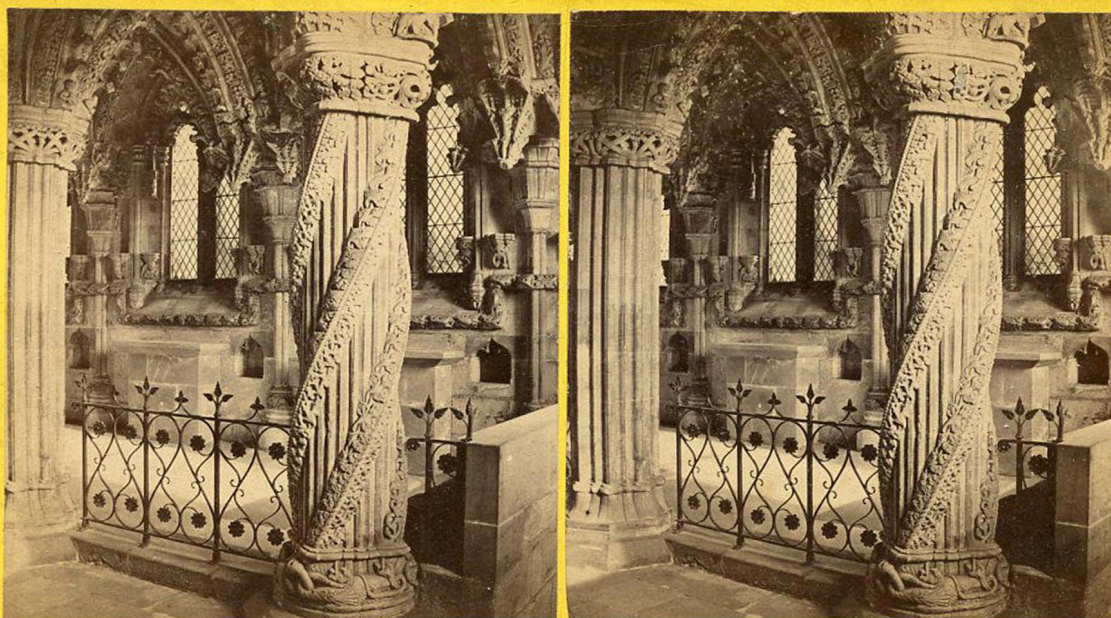
Scottish aristocratic family and had a distinguished history. Henry St. Clair, 1345-1400, was the 9th Baron of Roslyn, and 1st Earl of Orkney, a group of islands north of Scotland, but part of Norway at the time. He is also known as Henry the Navigator, and there are stories of his voyage to Greenland and North America, one hundred years before Christopher Columbus.

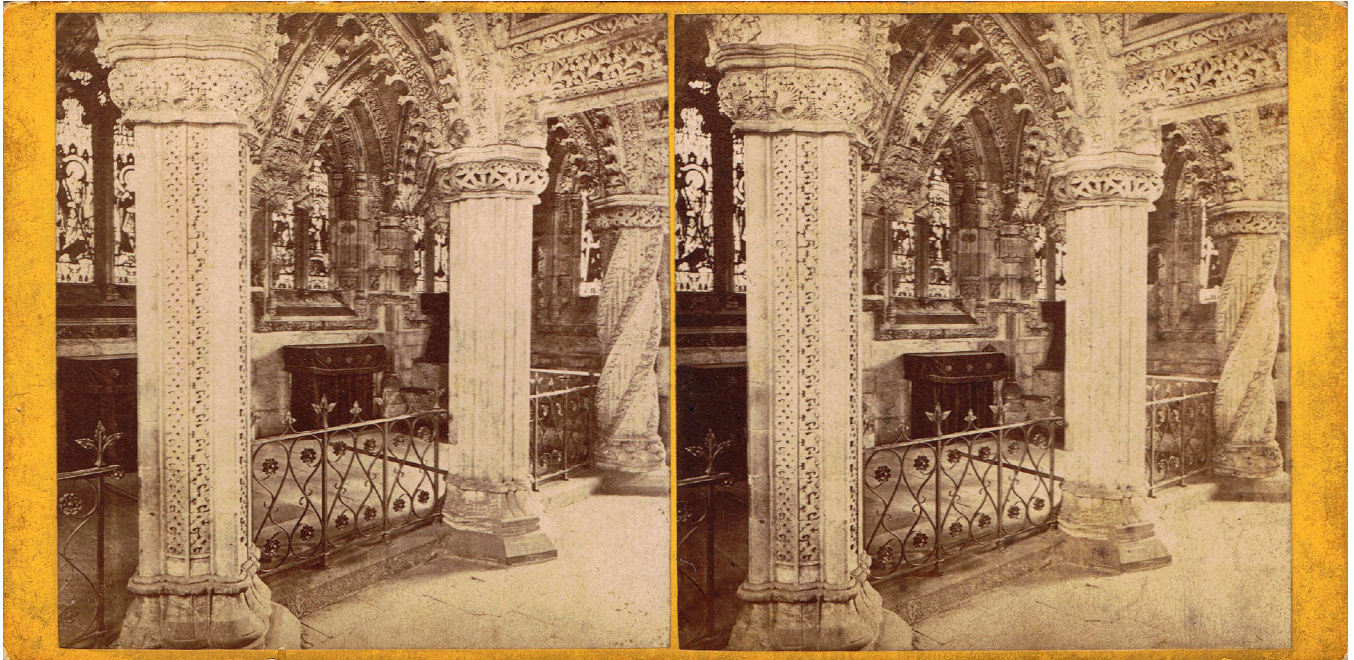
His son, also named Henry, lived from 1375-1420. He was the 10th Baron of Roslyn, and the 2nd Earl of

Orkney. William St. Clair, who lived from 1410-1484, was 11th Baron of Roslyn and the 3rd Earl of Orkney, and he built Roslyn Chapel. In 1445, King James II of Scotland made William St. Clair the Earl of Caithness, the region of Scotland where Roslyn is located. William St. Clair received a charter to build the Colle-

giate Church of St. Matthew, the official name of Roslyn Chapel, in 1446. Construction of Roslyn Church did not begin until September 20, 1456. The church is located on top of a hill, a short distance away from St. Clair castle. The function of a collegiate church was not the same as a church or cathedral. There was no bishop in charge, and no duties to the local dioceses. The collegiate churches were private, a status symbol of the rich and powerful, much like a yacht

G.W. Wilson No. 362, "The Prentice Pillar, Roslyn Chapel." A detail of the infamous Apprentice Pillar. The dragons at the base of the pillar can be clearly seen, and the three vines that wind up the pillar. The walls and columns are free of moss, indicating that the renovation was in progress when this photo was taken. In 1866, the clear glazing was replaced with stained-glass.





or private jet is today. Over time, some collegiate churches became universities, some became libraries, others remained private churches. There were fifty collegiate churches built in Scotland, and thirty of them still stand, although some are in a ruined state.

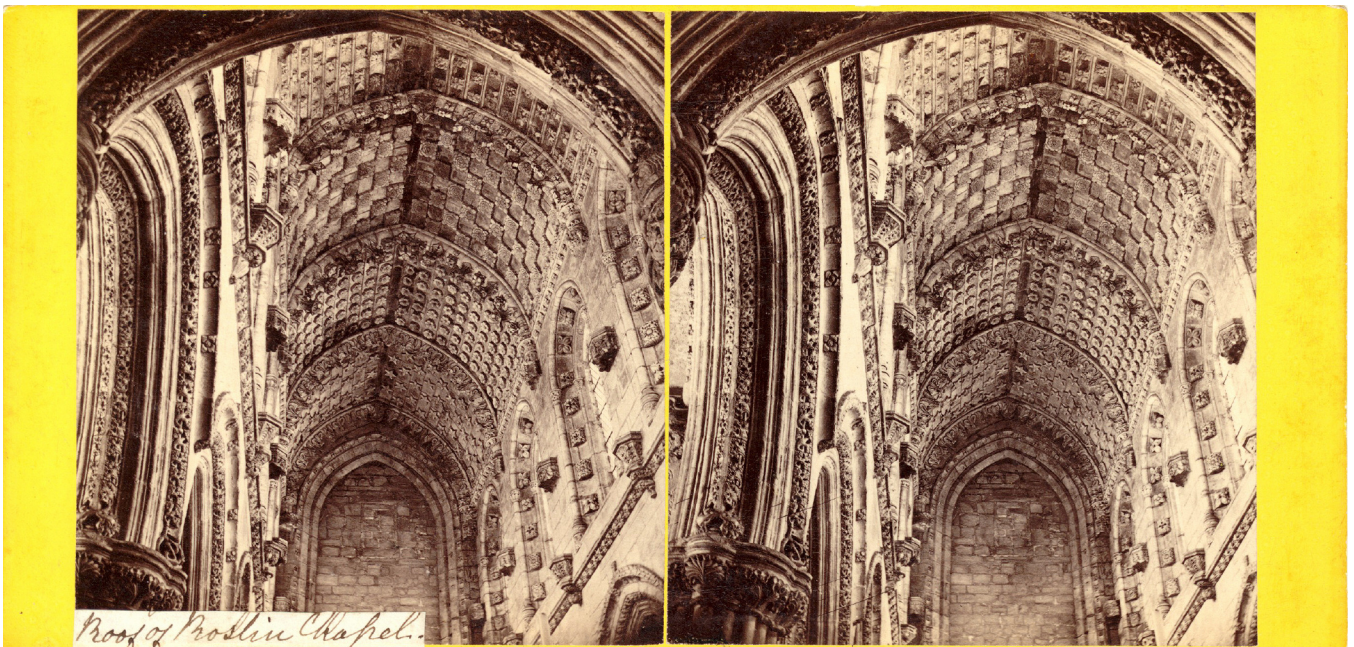
The duties of the men who staffed these private churches were to the family who paid for their service. As the choir sang the mass each day for the owner and his family, it was not uncommon for only the choir por-

G.W. Wilson No. 363, "The Lady Chapel, Roslin." This view clearly shows the three different pillars at the east end of the chapel. The Master pillar is on the left, the Journeyman Pillar in the center and the Apprentice Pillar on the right. This photo was taken after 1866, when stained glass was installed in the windows. The Lady Chapel is a traditional English/Scottish term for a portion of a church to be dedicated to "Our Lady" the Blessed Virgin Mary, and was usually located eastward. (Courtesy of Graham Wood)

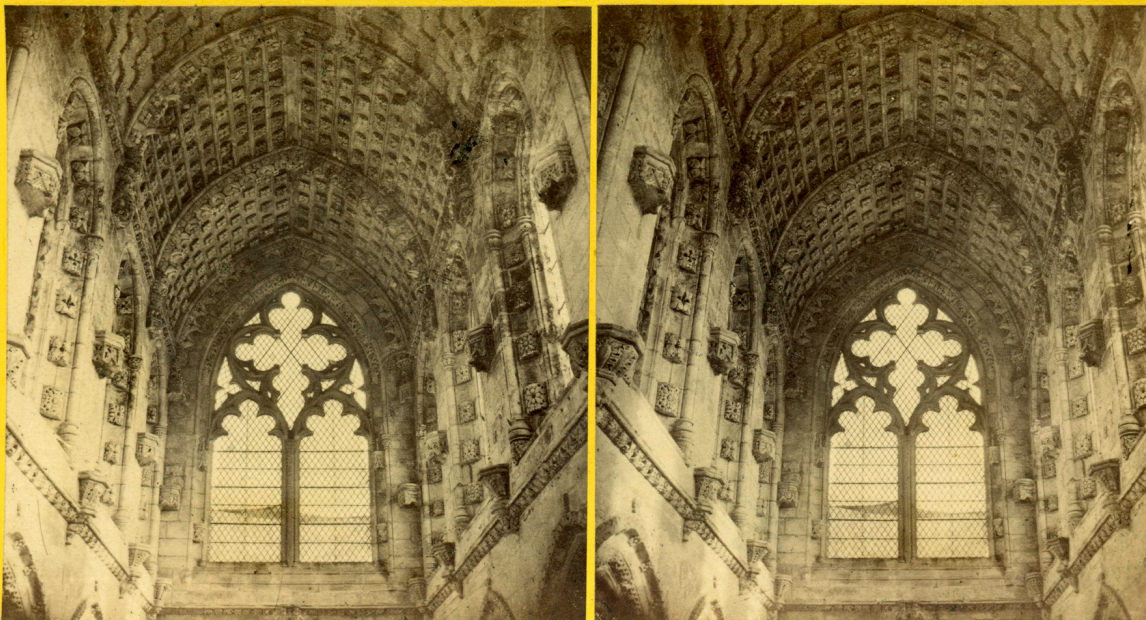
tion of a collegiate church to be completed. The main function of the choir was to sing the mass for the owner, as a type of religious insurance, making sure those in heaven were aware how pious the owner was. In 1470, King James III of Scotland took control of the Orkney Islands,

relieving St. Clair of his earldom and the rents associated with the islands. William St. Clair died in 1484, and work ended on the church. Only the choir portion was completed. Work ended without the windows being glazed. It has been suggested that if the ornamentation inside the chapel were not so rich, the building would have been finished. Scotland had broken free of English rule in early 13th Century and by the 14th centu-

G.W. Wilson No. 431, "Roof of Roslin Chapel" This view shows the main vault, looking at the west end of the building. The stars and floral pattern on the vault are very clear. It was taken prior to 1866, when a new west entrance was built onto the chapel and a window was cut into the top of the arch. (Courtesy of Peter Blair)



Roof of Roslin Chapel.



G.W. Wilson No. 431, "Roof of Roslin Chapel." This view shows the main vault, and the east window, also numbered 431. It was taken after the renovation of 1862 when the walls were cleaned of moss, and before 1866 when the 15th century window tracery and 1736 glazing were removed and replaced with stained-glass. A hand-written note on the back has a date of 1867, indicating that all variations of Wilson's views were being sold at the same time.

ry, a unique Scottish Gothic style had developed. At the start of the 15th Century, the French Gothic style was also an influence, as Scotland and France were closely allied against England. Some scholars point out similarities of the ornament at Roslyn with Spanish and Portuguese styles of ornament. Other scholars point out that all the ornamentation in Roslyn Chapel is purely Scottish,

there is just an unusually lavish amount of it in the small Chapel.

There is more decorative carving in the small chapel than is found in large cathedrals from the same era. 1456 was very late in the Gothic

architecture era. The unchanging Medieval world was beginning to change. The Renaissance was already in full force in Italy and it was just about to reach England and Scotland. The Reformation, a reaction against the Catholic church, would also break out shortly after the coming of the Renaissance. In forty-three years Columbus would set sail and discover the new world, ushering in the modern era. In 1560, after the Scot-

G.W. Wilson, No. 431, "Roof of Roslin Chapel." (Another #431.) This view illustrates the lavish carving on the arches that support the roof of the Lady Chapel at the east end of the building. The top of the Journeyman Pillar features winged musicians, which lead to a theory that the stone box carvings on the arch contained a note, providing a secret musical score hidden in the carving. Others speculate that another type of secret message is encoded in these stone boxes. The stone pendants hanging from the center of the vault arches are unique to Roslyn Chapel.





tish Reformation, Catholic services were ended at Roslyn Chapel.

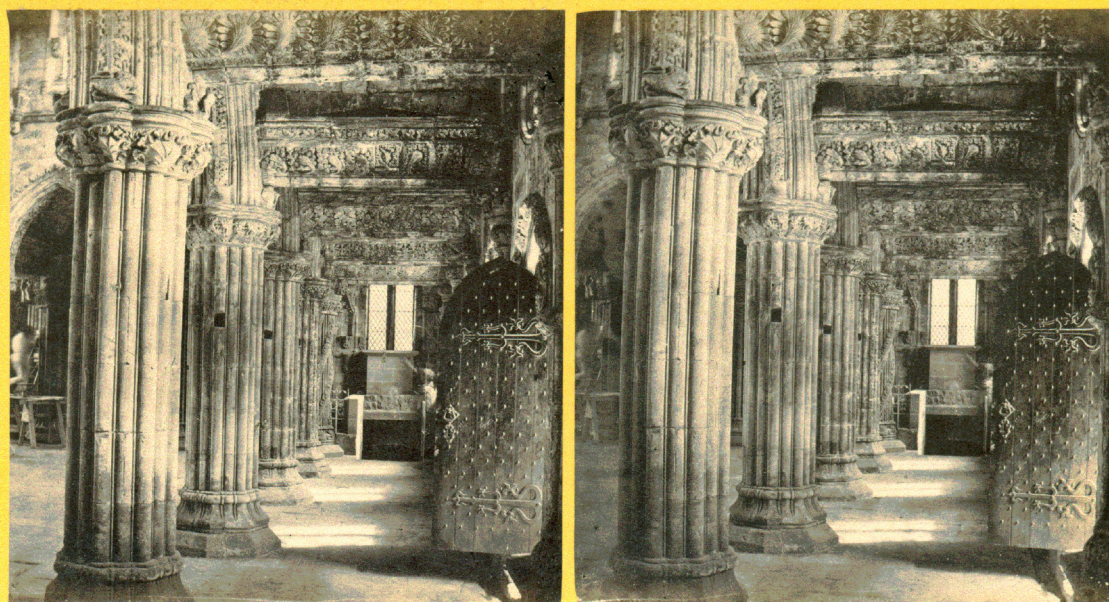
Around 1565 the chapel narrowly escaped destruction when an angry mob, fueled by the rhetoric of Scottish Reformation leader John Knox and hatred of Popish idolatry, marched on the chapel intent on its destruction. It is reported that a local

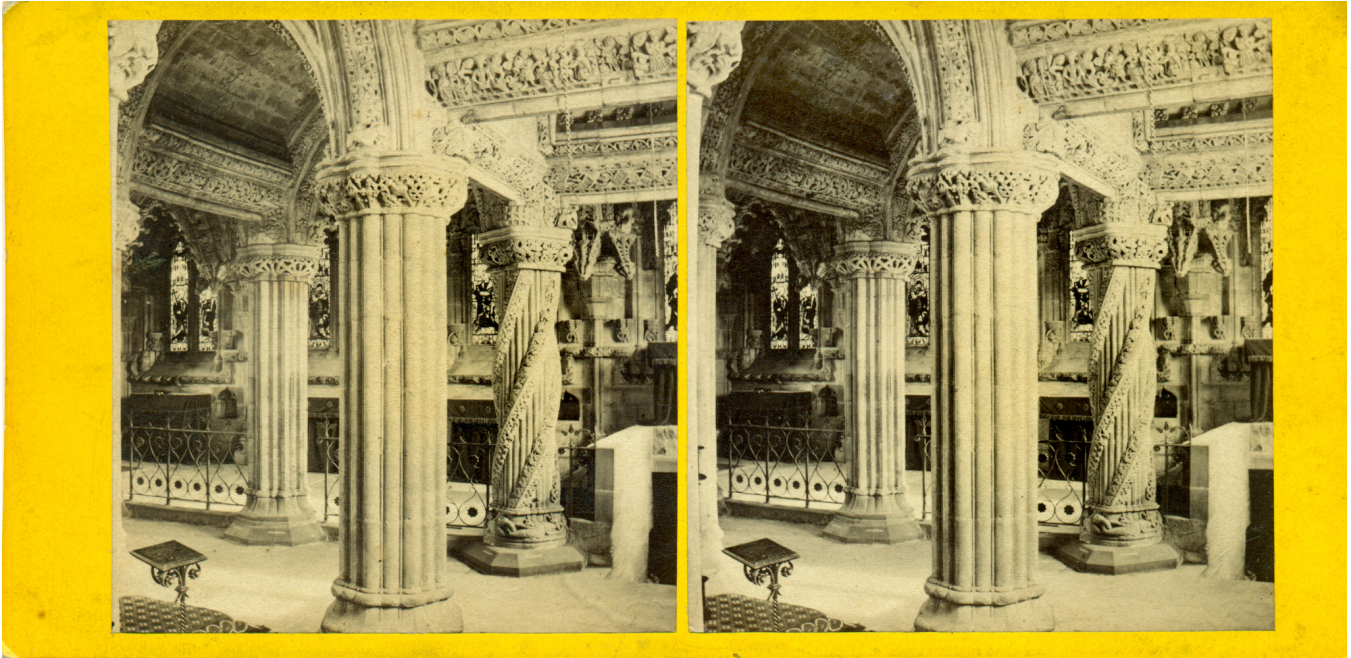
G.W. Wilson No. 181, "Interior of Roslin Chapel." Several variants of this view with the catalog number 181 are known. This version features stone masons. At the right of the view is the Journeyman pillar, and the Apprentice Pillar is in the background. This photo was taken while the 1862 renovation was in progress, as the stone masons are posing with their tools, and behind them is a barrel and some stone carved details most probably some original stone carvings that are being replaced or repaired by these stone masons. There is some writing in French on the front, my loose translation is "Interior of the Chapel of Roslin" and "England." (Courtesy of the Brian May collection)

man, Thomas Cochrane, diverted the mob away from the chapel and

down into the wine cellar of St. Clair castle, where the mob laid siege to an unknown number of wine bottles, and forgot about destroying the chapel. This is one of the legends of Roslyn that may or may not be true. In 1592 the altar was ordered destroyed. The Chapel was abandoned and began to fall into disrepair. During this time of the Scottish

G.W. Wilson No. 293, "Roslin Chapel South Aisle." A view looking down the south aisle, just in front of the south door. Note the rectangular holes in the columns. The choir screen was supported by a wood beam set into the columns. In Gothic churches and cathedrals, the choir sang behind a screen, as those attending the service were not to see the choir, just hear them, as the voices of the choir were to simulate angels in Heaven. In 1592 the altar and choir screen were removed and destroyed during the Scottish Reformation. A stone mason can be seen at the extreme left of the photo, in background, indicating this photo was taken while the renovation of 1862 was in progress. Later versions of photo No. 293 show that the choir screen support holes were filled in.





G.W. Wilson No. 441, "Roslyn Chapel Prentice Pillar." A close-up view of the Apprentice Pillar. Note that the rectangular hole for the choir screen support beam has been filled in (see photo No. 293), and the clear glazing installed in 1736 has been replaced with stained glass, indicating this photo was taken after 1866. The dragons at the base of the apprentice pillar can be seen, and the three vines that twist up the column to a capital with a floral design. To the left of the Apprentice Pillar is the Journeyman Pillar, with its own unique design.

Reformation, many Catholic churches and cathedrals were abandoned, vandalized, and looted of their treasures.

Roslyn Chapel missed this destruction due to its being on the property of the St. Clair family. The walls of the chapel have many niches that would have been resting spots for free-standing sculptures. While the carved decoration on the walls, vaults and columns were not vandalized, none of the free-standing statuary made it through the Reformation. During the English Civil War, in 1650, Oliver Cromwell's forces were laying siege to St. Clair Castle. The Puritans used the Chapel as a horse stable during the siege. They considered any Catholic church or cathedral to be a temple of satanic idolatry. During this time, more Catholic churches and cathedrals were burned or vandalized by the Puritans. Roslyn Chapel escaped destruction again. The St. Clair family remained Catholic until the early 18th century, when the family became Protestant.

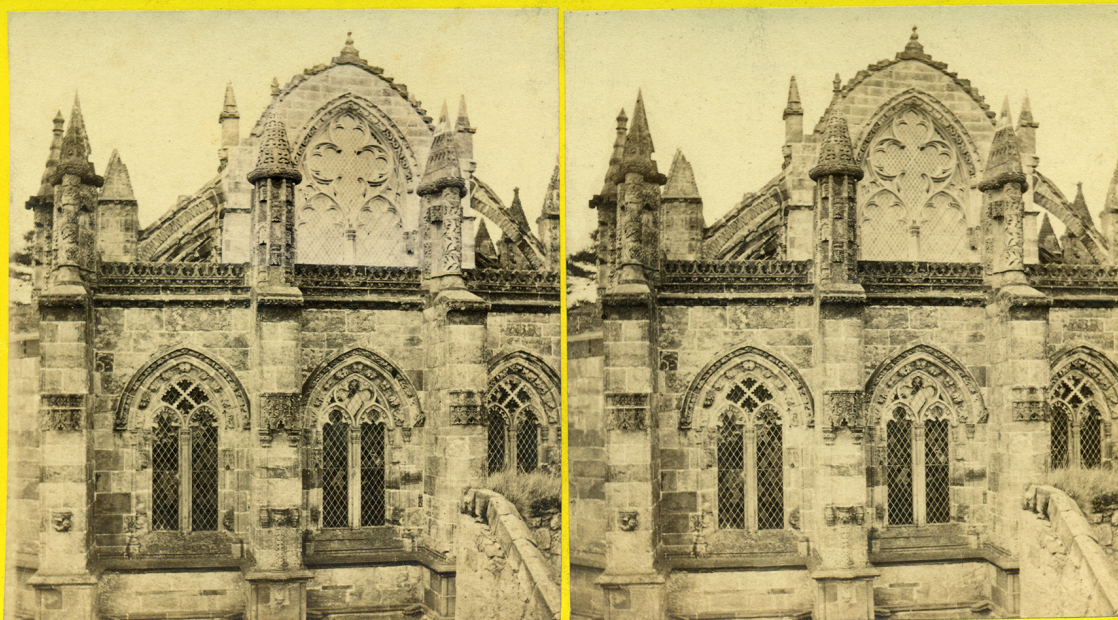
Also in the early 18th century, one of more popular legends about Roslyn Chapel appeared, about the same time as the appearance of Freemason lodges across England and Scotland. One of the more

notable architectural features of the Chapel are the three distinctive pillars at the east end, each unique in design. The three are the Master Pillar on the left, the Journeyman Pillar in the middle and the Apprentice pillar on the right. In one version of the story, William St. Clair was in Italy and saw a pillar in a church that impressed him so much, he had an artisan make a small model of it. Upon his return to Scotland, he requested that his master mason reproduce the column in his church, then just under way. The master mason believed that he needed to see the pillar in person, so he traveled to Italy to see it for himself. On the master mason's return, he discovered that an apprentice had carved the pillar in his absence. The master mason became enraged, outdone by his insolent, arrogant upstart of an apprentice. He took his carving mallet and bashed in the apprentice's head. St. Clair had the master mason hung. The master mason's face was then carved by the new master mason overlooking the Apprentice Pillar, so that he would be forced to look upon it forever.

That's great story, but it did not appear until two hundred and fifty years after the chapel had been built.

There are no contemporary records to prove or disprove the story. At this time the St. Clair family was granted charters from the Freemasons of Scotland, who claim a connection to the Knights Templar, and the abandoned Chapel began to be linked to Freemason lore. The windows were finally glazed for the first time in 1736 with clear glass. The flagstones on the floor were repaired, and the roof was repaired. This was the first renovation in nearly 150 years. Art historian Henning Klovekorn has another theory about the Apprentice Pillar. He writes that the apprentice pillar is a representation of Yggdrasil, the massive tree at the center of the cosmos that links the nine worlds, a central belief of Germanic and Norse mythology. That would explain the three carved dragons at the base of the pillar, and the tree foliage at the top of the pillar and throughout the chapel. It does not explain the three helical vines winding up the pillar. Noted French architectural historian Eugène Viollet-le-Duc, described the pillar as a "bunch of sausages." He rarely had anything nice to say about architecture outside of France.

A recent study proposes that the Apprentice Pillar is an homage to St. Matthew, as the Chapel is so dedicated. The pillar represents the tree that miraculously took root and grew from a staff that St. Matthew stuck into the ground in front of a church in Myra. All the floral decoration in the Chapel starts at the base of the



pillar and extends outward into the Chapel. This same study also claims that the authors have found the secret entrance to the crypt where all the treasure is hidden, but they aren't revealing where that is at this time. What is evident in the Chapel

G.W. Wilson No. 179, "Roslin Chapel East End." An exterior view of the east end of the chapel, with the roof of the crypt seen at the lower right of the photo. This large east window seen here still has the original 15th century tracery and the clear glazing installed in 1736. This photo was taken prior to 1866.

is that masons were given a free hand in carving elaborate decorations on nearly every surface of the

interior. There are winged musicians, Green Men of Celtic mythology, mythical beasts, Biblical stories, allegorical tales, tree foliage, floral patterns, stars, and so much more carved into the walls, arches, and the vaults. One can only imagine what the missing free-standing sculptures were like.

In 1780, artist Alexander Naismith and poet Robert Burns visited the area, and word started getting out about the strange and wondrous

G.W. Wilson No. 181A, "The Lady Chapel, Roslin." View #181 is taken from the same spot, but looking the other direction, towards the Apprentice Pillar. The label on the back of the card lists this as 181A, although that number does not appear in Wilson's 1877 catalog of views. This view captures the Journeyman Pillar in the middle and Master Pillar beyond. The lack of moss on the walls indicate this photo was taken after the 1862 renovation, and the clear glazing in the window indicates that this photo was taken before 1866 when stained-glass was installed. The rectangular stone in the floor in the foreground marks the grave of Henrietta Elizabeth, Countess of Roslin, 1771-1830. Her husband, Sir James St. Clair-Erskine, wanted to be buried with the other St. Clair men in the crypt he had read about, but the crypt could not be located, so when he died in 1837, he was buried next to his wife. The only other confirmed tomb in the chapel is that of William St. Clair, 11th Baron of Roslyn and 3rd Early of Orkney, who died in 1484.





G.W. Wilson No. 294, "Roslyn Chapel – South Front." One of at least three variants of view #294. This is the south facing elevation of the building, constructed in the late Scottish Gothic style of ecclesiastical architecture. The clear glazing in the windows indicates that this photo was taken prior to 1866. At the second level, to the left, there is a ladder against the wall adjacent to the last window, so possibly the renovation of 1862 was underway when this photo was made, or the custodian was doing some routine maintenance.

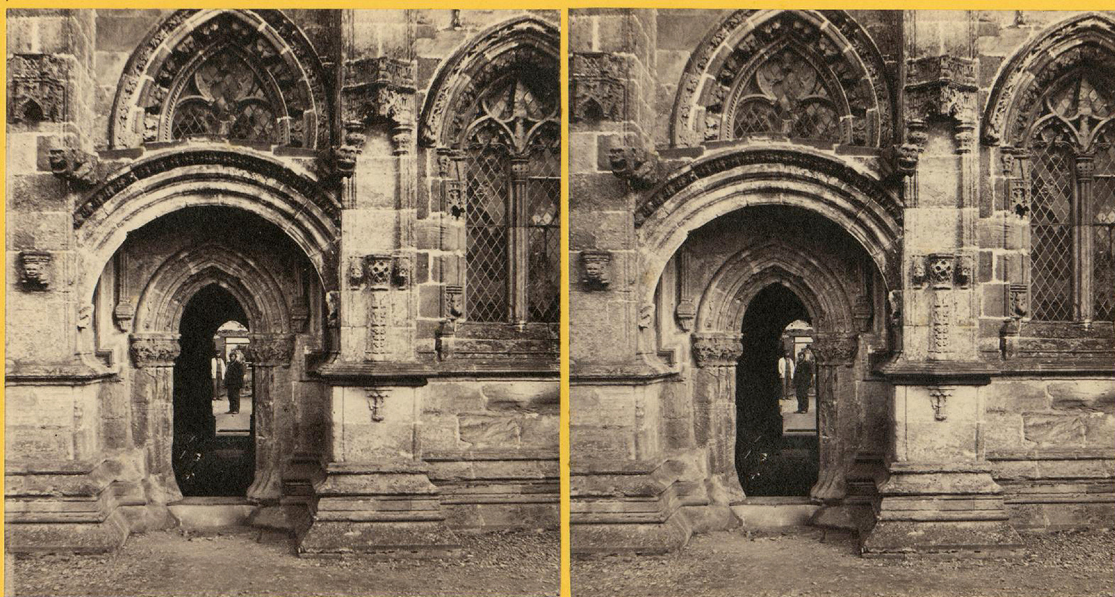
Artists and poets began to frequent the small Chapel, soon followed by tourists. Around 1824, Louis Daguerre visited Roslyn. At the time he was known for his work in theatrical background painting and lighting for the stage. He painted some very large panels of Roslyn, and created a Diorama of Roslyn as a theatrical show in Paris and London.

Roslyn Chapel. In 1805, Sir Walter Scott, 1771-1832, wrote the *Lay of the Last Minstrel*. One line in the poem created another legend about Roslyn, "There are twenty of Rosslyn's barons bold lie buried within that proud chapelle." This led to the belief that the St. Clair men were buried in their armor in the crypt. No sign of this crypt has ever been found, or the remains of St. Clair

men buried in full armor. But the poem was very popular, and more people read of this mysterious chapel.

G.W. Wilson No. 94, "Roslyn Chapel – The Chancel." Looking east in the chapel at the altar below the renovated east window, with the Lacy Chapel in the background. Most of the views with this catalog number do not show the entire east window as this variant does. This photo was taken after 1866 after stained glass was added to the chapel. There is one large niche between the columns under the east window, two on each side of the window, and two in the corner on the east wall. There are two niches between each window on the north and south walls. One can only imagine the statuary that once resided in all the empty niches on the walls.





The painted panels were back-lit for dramatic effect. It was noted that his paintings were so lifelike, they were a marvel at the time.

Roslyn was no longer just an abandoned antiquity moldering away, it became a very popular antiquity, moldering away. As the grip of the Puritan ethic began to fade, the ancient buildings lost their stigma of idolatry and they began to be viewed as picturesque reminders of the romantic past. In 1842, Queen Victoria and Prince Albert visited the Chapel, still in its ruined state, and

G.W. Wilson No. 94, "Roslin Chapel – South Door." This view and View #92, "The Prentice Pillar," were the obligatory views of Roslin that all the photographers shot. The carvings around the massive opening for the door are not typical of 15th century Scottish Gothic, but unique to Roslyn Chapel. St. Clair gave the masons a free hand in carving stone on his church, inside and out. (Courtesy of Paula Fleming)

expressed a desire to see the Chapel restored. I don't think this influenced the decision to renovate the Chapel to any degree, but in 1862, architect David Bryce, on orders of James Alexander, the 3rd Earl of Rosslyn, restored the Chapel. This renovation was quite controversial at the time. The Chapel had been left to the elements, and moss covered

the interior, providing a green tint. There was fear that a restoration would detract from its picturesque and ruined state. The restoration was carried out despite the protests. On April 22, 1862, the Chapel was dedicated under the jurisdiction of the Scottish Episcopal Church and worship services were held there for the first time in over two hundred and seventy years. During this restoration, many of the stone carvings that had deteriorated were restored, more-or-less to the original designs.

G.W. Wilson No. 92, "Roslin Chapel – The Prentice Pillar." This view of the Apprentice Pillar was taken just before, or in the early stage of the renovation. The column in front of the Apprentice pillar still has the opening for the support beam of the choir screen. (Courtesy of Peter Blair)



Other carvings that had been severely deteriorated were removed and replaced. The new stone carvings were done in the Victorian idea of Gothic style, a practice popular at the time, to the dismay of architectural historians of today.

In 1866, the clear glazing was replaced with stained glass. Wilson's photos provide a record of this renovation process, possibly unintentionally. In comparing Wilson's photos, all with the same catalog number, one can track the progress of an abandoned chapel into a renovated chapel where religious services were being held. In the 1980s, the Chapel was again associated with the Knights Templar through a book concerning a shadowy and mysterious cabal known as the Priory of Scion. There was a dubious claim that the St. Clair family were direct descents of the offspring of Jesus, and that the treasure of the Knights Templar, including the Holy Grail, were stored in the crypt. The story claims that the Templars found fabulous treasure in the foundations of Solomon's Temple during the crusades and brought it to France. After 1309, when the Templar Order was broken up by King Philip IV, the treasure was moved from place to place. According to the story, the final resting spot of the treasure and the Holy Grail is the crypt under Roslyn Chapel, which remains lost to this day, despite the Chapel being located on top of a small hill, where a crypt would be difficult to hide and easy to find.

In 2003, Dan Brown's book *The Da Vinci Code* put the Chapel in the world spotlight again. A plot device in the book revives the Priory of Scion, the Templars, and the Holy Grail being hidden at Roslyn Chapel. The book was such a success that a movie based on it came out in 2006, and Roslyn Chapel became the place for tourists to visit again. At the turn of the 21st Century, Roslyn Chapel was in a state of near collapse as the stone walls were saturated with moisture due to a 1950s renovation, when a poorly installed roof repair allowed water to drain into the top of the walls and a varnish finish on the walls prevented that moisture from evaporating. The book and the movie have been very good for the Chapel, as the hordes of tourists flocking there financed a £13 million

renovation. The varnish finish was removed, and a temporary roof structure was put over the Chapel, letting the walls dry. Once the walls stabilized, a metal roof was properly installed, and the temporary roof structure was removed. This 21st century renovation will allow the Chapel to remain standing for another six hundred years to confound and confuse all who visit it and let it remain the riddle, wrapped in a mystery, inside an enigma that Roslyn Chapel is.

I would like to thank several people for their direct and indirect help with this article. I thank my wife, Daphne, for her proofreading and editing skills, also for her indulgence with my peculiar hobbies. I thank Paula Fleming, for putting me in touch with Roger Taylor and Denis Pellerin. I also thank her for all the encouragement and advice she has provided, as well as providing some photos. I thank Roger Taylor for some

details about G.W. Wilson. I thank Denis Pellerin for providing a photo. I thank Graham Wood, John Weiler, Peter Blair, and international man of mystery Franz Toes for providing photos and information from their collections. I thank Professor Richard Fawcett for some details about Scottish Gothic architecture and Roslyn Chapel.

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3D-Con 2019 (Continued from page 27)

the hillier terrain—the permanent facility, Derby Downs, was built in 1936. Since then, thousands of children from across the nation and other countries have come to race their creations in Akron. The only break in the action was during WWII when Americans focused on the war effort. To this day, children compete for college scholarships and other prizes. The Soap Box Derby has a connection to 3-D that some of you may be familiar with. View-Master produced a three reel packet featuring the event circa 1970.

If you come into town early or choose to stay late, the Cuyahoga Valley Scenic Railroad (CVSR) offers regularly scheduled rides and special events throughout the summer months. The CVSR has three primary stops in Independence, Peninsula and Akron Northside. Peninsula is a quaint village of about 600 residents with small artistic boutiques and restaurants. The tracks run through the Cuyahoga Valley National Park and alongside much of the Cuyahoga River and Ohio and Erie Canal. For more information about the CVSR visit www.cvsnr.com for details.

We appreciate that many of our attendees look forward to exciting and new convention destinations every year. It is our goal to offer

tours and excursions that are unique to the Akron/Canton area. We plan to be announcing our excursions soon. Trade Fair, 3-D Theater, Workshops and all the wonderful things we have grown accustomed to will be fantastic, as always. As our former NSA President always remarked, "This year will be the best convention ever!"

Double Vision

(Continued from page 7)

later in the museum event associated with this exhibit. I also noted there are artworks that may never be surpassed such as Duboscq-Soleil's hand-colored lithographs in stereoscopic pairs, Keystone's *Solid Geometry* from 1930, Oskar Fischinger's painting *Triangular Planes*, Norman McLaren's *Around is Around*, or *Les Diableries* because of their originality and placement in the historical timeline. Yes, the timeline in the catalogue is not complete, but it isn't written in stone and surely it can be improved. Britt Salvesen was generous in her acknowledgements to the local L.A. stereographers and artists she visited and relied on, including Franklin Londin. We will see a

(Continued on page 23)

2018 LA 3-D MOVIE FESTIVAL WINNERS

adapted from la3dclub.com/la-3-d-movie-fest/

The Center for Stereoscopic Photography, Art, Cinema, and Education (3-D SPACE), has announced the winners of the 15th Annual LA 3-D Movie Festival which took place December 15-16, 2018. The festival's mission is to showcase the best independent stereoscopic 3-D filmmaking from around the world.

Festival awards were announced at the closing night ceremony on December 16th by LA 3-D Movie Festival director and 3-D SPACE executive director Eric Kurland. Top films were selected by audience ballot. Award winners were presented with the traditional Ro-Man trophy of the LA 3-D Movie Festival, and an assortment of valuable prizes from festival

sponsors Los Angeles County Museum of Art, Berezin Stereo Photography Products, the London Stereoscopic Company, and Lucidcam.

First Place in the USA film category was awarded to *Cryogen Children* by Sadie Schiffman-Eller. The film is a multi-media animation centered around the questions of identity, inheritance, and ethics that are embedded within the topic of sperm donation. As the child of two mothers, conceived with sperm from the California Cryobank, Sadie approaches this topic from an intimate, but also interrogative standpoint. The piece involves a confrontation with a conception that is embosomed by the love of two mothers, but also linked to a multi-

million dollar industry and to a nameless man.

Sadie Schiffman-Eller was also named the recipient of this year's Ray Zone Award For Excellence In 3-DIY. The award is named for the late stereoscopic filmmaker, author, and festival co-founder, Ray Zone, who passed away in 2012. It celebrates what Zone described as "fiercely independent do-it-yourself 3-D filmmaking." Schiffman-Eller was recognized for her work which combined stop-motion clay animation, drawn animation, computer graphics and compositing, and an innovative virtual 3-D camera in 360-degree computer space.

The Second Place USA film award was presented to the animated music video *The Simple Carnival—Go Away I Like You Too Much* by filmmaker and musician Jeff Boller, who also presented a live, in depth look at his one-man production process at the festival. Boller is a previous recipient of the Ray Zone Award.

In the International Film category, the First Place award went to the film *Une Histoire D'Amour* by Julien Charpier. This French short is described by the filmmaker as "a sidereal, digital and experimental journey, by way of a declaration of love sent to the woman I love." The film uses stereoscopic multiple exposures and projected textures, combined with a haunting soundtrack to relate the intimate relationship between a couple separated by space and time.

Second Place in the International Film category was shared by three films: *Stereoscopic Society* by Kate Sullivan, a short documentary from the UK about the 125-year-old organization for stereo photographers; *Space... Spaces!* a science fiction/comedy by French director Esther Jacopin; and from the Czech Republic, *Domino, Secret of the Lost World* by Marek Audy and Richard Bouda, a documentary about discovering the longest quartzite caves in the world on table mountains of Venezuela.

Festival Director Eric Kurland (left) is joined by 3-D filmmakers Sadie Schiffman-Eller, Jeff Boller and Claudia Kunin. (Photo by Lawrence Kaufman)



Festival Director Eric Kurland (left) leads the Question and Answer session following the 10th anniversary screening of *The Butler's in Love* with actor/director David Arquette, director of photography/stereographer Peter Anderson, and actor Richmond Arquette. (Photo by Lawrence Kaufman)



.....
 Sadie Schiffman-Eller
 with her Ro-Man trophy
 for Cryogen Children,
 First Place winner in the
 USA film category as well
 as the Ray Zone Award
 For Excellence In 3-DIY.
 (Stereo © Andrew Parke)



.....
 Charles Phoenix presents
 an autographed copy of
 his new book *Addicted to
 Americana* to a
 happy fan. See
charlesphoenix.com.
 (Stereo by Lawrence Kaufman)



The festival returned to its home at the Downtown Independent Theater in Los Angeles for the two full days of programming, including 3-D independent features, short films, food and festivities.

Day one began with a special presentation by Jannicke Mikkelsen, internationally known for her work as film director with the British rock band Queen on their virtual reality film *VR The Champions*. Mikkelsen talked about the challenges she faced in designing a new stereoscopic camera system and shooting the groundbreaking VR concert film. Her presentation concluded with an interactive screening of the VR film, projected on the big screen for the entire audience to experience. See tinyurl.com/y78oyqyu.

The Centerpiece of the festival, on Saturday night, was a live performance by Charles Phoenix, retro pop-culturist and *Addicted to Americana*

author, celebrating a century of classic and kitschy American life and style in 3-D. Charles gleefully shared the stories and glories of legendary local landmarks, sci-fi TV, space age concept cars, mid-century modern diners, world's fairs, and colorful theme parks, and paid tribute to some of the mid-20th century's notable 3-D photographers, including Jack Laxer, George Mann, and silent film star Harold Lloyd.

Day two of the festival included a screening of the independent British 3-D feature *Crooked Billet II* by director Richard Connaw, and a program of student produced 3-D films from the University of Texas in Austin.

Sunday evening featured a 10th anniversary reunion screening of the 2008 3-D film *The Butler's In Love*, including a lively discussion with actor/director David Arquette, actor Richmond Arquette, and director of photography/stereographer Peter

Anderson. Based on the beautiful "Absinthe Era" painting of the same name by the late renowned artist Mark Stock, the film tells the story of the romance between a butler and the wife of the host of a fancy dress party in 1912. The screening was followed by a food and drink reception presented by the LA 3-D Club and featuring food from popular local restaurants Howlin' Ray's and Spitz.

The 2018 edition of the festival closed with a special screening of the new Indian sci-fi action movie *2.0*, and a Q&A with the picture's stereoscopic supervisor, Ray Hannisian. Directed by Shankar and starring Indian superstar Rajinikanth, this movie is the biggest production ever undertaken in Bollywood. With a cast of thousands and truly mind-blowing visual effects, *2.0* proved to be a visual treat for the 3-D festival audience. 🎬

Interview with Harry B. Richards

("The Face on the Door" 1990)

When Harry Richards was ten in Duluth, Minnesota, some older friends told him he could view naked women at the public library. Its reading room was equipped with Keystone views and stereoscopes, and he quickly learned that his voyeuristic impulse had channeled into an urge to view the world in 3-D. At a yard sale in the mid-1980s, he bought a Stereo Realist camera and slide viewer for a dollar, and soon he was creating his own images. Initially, he plunged into competitions, winning a gold medal and a number of ribbons, and aiming for enough awards to earn a star after his name. But he soon discovered that star-chasing took the fun out of picture-making

and turned it into work. So he shook free of contests and just made stereoviews. In 1989, he joined the National Stereoscopic Association, and thanks in part to managing two national conventions, he won the 2005 Robert and Lois Waldsmith Award for Meritorious Service and Extraordinary Contribution of Time

Crown Jewels

Favorite 3-D Images from Photographers & Collectors

by Douglas Heil

and Effort to NSA. He also is a member of the Stereoscopic Society of America and the International Stereoscopic Union. And despite being in his 90s, every week he still

goes out "lugging my camera and tripod" to shoot. He signs all emails with, "I thought growing old would take longer."

Discovering Richards' stereoviews for the first time delivers an electric jolt, and it sparks the viewer into perceiving the world with fresh eyes. The bulk of his work can be funneled into three main pursuits: 1) his keen interest in the ephemeral nature of manmade things; 2) his unveiling of natural phenomena; and 3) the wonder he finds in mundane objects taken for granted.

Manmade ephemerality might be the most distinctive of the three, and one struggles to find a stereographic precedent. Perhaps Charles and Edward Bierstadt could be claimed as progenitors: they occasionally featured manmade debris atop the White Mountains in the 1860s, and Charles later bracketed Cleopatra's Needle with two run-down shacks.¹

Harry Richards, 2011, "The Can in Spring."



Harry Richards, 2011, "The Can in Summer."



My book *The Art of Stereography: Rediscovering Vintage Three-Dimensional Images* [SW Vol. 42 No. 6 page 25] was meant to be a one-off—an interlude in between creative work and scholarship on film and television narratives. But I discovered I didn't want to stop writing about 3-D. A work-in-progress—a potential second book titled *The Stereographic Crown Jewels: Favorite 3-D Images Captured by Photographers or Collected by Photo Historians*. Initially, I contacted several historians who had written about the 1855-1939 vintage period when stereoviews were sold commercially. We asked each contributor to identify ten beloved stereoviews that they would grab on the way to a desert isle exile.

Increasingly, the 1939 cutoff seemed arbitrary—especially given the wide range of noncommercial stereography from across the globe. In addition, photographers can provide insights on the creative decision-making process that takes place prior to the creation of fascinating images. Hopefully, sharing these insights will inspire more vital work.

In forthcoming issues of *Stereo World*, contributors to *Crown Jewels* will be sampled. Each will share an image that is accompanied by a longer monograph or interview. An occasional issue might also unite several favorites from different contributors that share a common bond—whether that be a place, a subject, or an approach.

One also detours into painting and Claude Monet—especially when gazing at Richards' 2011 stereograms of a castoff can.

This can is a 21st century descendent of a Monet haystack, and insights on Monet's work are relevant to an appreciation of Richards. In a rapturous 1891 review of Monet's first haystack exhibition, Gustave Geffroy wrote, "These haystacks, in that deserted field, are transitory objects on which are reflected, as on a mirror, the influences of the surroundings... He conveys the sensation of the ephemeral instant that comes into existence and departs and never again returns." Monet, he concludes, encapsulates "the poetry of the universe within a circumscribed space."² Richards does that too, and he does it with objects considerably less scenic than haystacks or the Rouen Cathedral.

Perhaps Cézanne is a progenitor, as well: in writing about his still life paintings, Benedict Leca observes that Cézanne "unmoors [his] objects from their traditional meanings," while believing in "the inner life of these everyday subjects."³

No image better demonstrates this quality than *The Face-on-the-Door*. In a marvelously tight shot, Richards compassionately shows an aging door decoration that has been severely constrained. It is boxed in by bars. A hard shadow cuts across its face. And day by day, year after year, oxidation eats away at its essence. No wonder it looks so unhappy.

Give Monet his haystacks, Cézanne his apples, and Degas his dancers: Harry B. Richards is the unparalleled poet of rust.

D.H.: Provide me with the background on those can stereoviews.

Richards: I spotted the crushed can on my daily two mile walk through the wetlands near Mequon and near the Milwaukee River; presumably some hiker finished his beer and tossed his can in the woods. There are several paths you can take through the wetlands, and each day I would choose a different path. The can was right on the edge of someone's property and they had cut some trees down so there was a fair amount of clutter that cast shadows. If I found something I liked, I'd scout it on different days



Harry Richards, "The Face on the Door."

and then I would come back with the camera and tripod at the right time of day when there would be interesting shadows. The first one was taken in the Spring; the second one was taken during early summer. I checked back later in the summer for a third picture, but it was too overgrown by then and it wasn't an interesting picture. But I already had what I wanted, so that was where I left it.

D.H.: Where did you discover the Face on the Door decoration?

Richards: It was in a mortuary within Milwaukee's Calvary Cemetery. The mortuary had double-gated doors, 8-10 feet wide, and when I saw the face, I couldn't resist. It was the only image that was behind the gate, and it was a small face, so I gathered that it might have been for a child. I shot it with the Stereo Realist camera. Two other 35mm photographers were with me, and we went there in the morning between 9 and 11 when we knew there would be interesting shadows.

D.H.: Did you often go on expeditions with other photographers?

Richards: There were three of us, and during the summers, we would go out on an expedition every two or three weeks, and we did it from the mid-1980s all the way up to 2009 or 10. One of the guys I took pictures with was Dick Bielefeld, who was a civil engineer. I learned a lot from him. He said everyone takes a picture of buildings, but go beyond that; look for

details. Always look inside stuff. Don't just look at the outside.

Notes

1. To view Bierstadt's *Cleopatra's Needle* and an example of the Bierstadt Brothers' mountain-top trash, see Douglas Heil, *The Art of Stereography: Rediscovering Vintage Three-Dimensional Images* (Jefferson, NC: McFarland, 2017), 152-53. A GIF-animated online version can be accessed at "Excerpt #1: Why Soviet Filmmaker/Theorist Sergei Eisenstein Would Have Loved Charles Bierstadt," Douglas Heil, tinyurl.com/y87rpdhq.
2. Gustave Geffroy, "Claude Monet Exhibition," *L'Art Dans Les Deux Mondes*, May 9, 1891, in Stuckey, Charles F., ed. *Monet: A Retrospective*, ed. Charles F. Stuckey (New York: Park Lane, 1986), 162-64.
3. Ann Landi, "Artists Take a Bite Out of Cézanne's Apples," *ARTnews*, June 11, 2014, accessed August 1, 2018, tinyurl.com/yaea7882. 📱

Double Vision

(Continued from page 19)

deeper appreciation for their work in Los Angeles now. And we are so lucky here in L.A. that we can continue to see more art at 3-D Space: The Center for Stereoscopic Photography, Art, Cinema, and Education curated by Eric Kurland. That's how I feel about this show. It opened a lot of doors and left itself wide open for criticism. But it's a museum door and it's wide open. That's a good thing.

[The exhibit catalog was reviewed in *SW* Vol. 44 No. 2 page 18. Exhibit information is at tinyurl.com/yaqb2oxa.] 📱

En usez-vous?

Readers of this column are aware by now of my fondness for establishing connections between stereocards and paintings. I am never more satisfied than when I can find a new source to a stereo photograph. I was, therefore, particularly pleased when I recently purchased a gorgeous tissue for Dr. Brian May's collection and realized that what had made me buy that card, besides its condition and beauty, was that it reminded me of an illustration I had seen some time ago.

It took me a while to recollect where I had first set eyes on that image and to travel in my mind back to 2008, and to the French town of Bordeaux and its Musée Goupil. Goupil and Co. were very successful and prosperous publishers of images back in the nineteenth century¹ and

find a copy of Antoine Ducrot's *Jour d'Abstinence* (Fast Day), so that I could compare it with the numerous stereos bearing that name. I was still a teacher then and not even in my wildest dreams would I have imagined that one day I would be "liberated" by Dr. May and that the image I was looking for would illustrate one of our books³. While I was there I examined as many images as I could see in one day and took photos of some of them for future reference. Among those pictures was the one I remem-

bered some nine years later. It was part of a series called *La Comédie Humaine* (The Human Comedy)—most probably after Balzac's generic title

for his interlinked novels—which was engraved by Claude Régner and Joseph Bettannier (1817-1882) and published between 1848 and 1850 under the title "En usez-vous?".



François Verheyden, "La Mauvaise Prise", engraved by Claude Régner and Joseph Bettannier. This scene could easily have been turned into a genre stereocard but it wasn't, apparently.

This expression literally means "Do you use?"—meaning "Do you take snuff?"—and was the usual way, in French, of offering a pinch of snuff. It had to be said while handing out an open snuff box and was still used at the beginning of the 20th century as the three postcards below bear witness to. They are all from different areas of France and all show people in a rural setting offering and being offered snuff. You can read on each of the cards the expression "En usez-vous?".

Sophus Williams, "En usez-vous?" or Will you take a pinch?



European Gems

Stereoviews from Old Europe & the Stories Behind Them

by Denis Pellerin

specialized in reproductions of paintings, etchings, engravings, etc. They have a page on the website of the Musée d'Aquitaine² but, more interestingly, a large archive which is accessible by appointment only and which I was fortunate to visit at some point when I was trying to



Three French postcards from the beginning of the twentieth century showing people offering and taking snuff.

The artist responsible for the original painting or drawing was Belgian painter François Verheyden (1806-1889), who produced, among other works, a lot of similar genre scenes, including a couple of other images about taking snuff. It must have been my lucky day or a sign that this article had to be written for, on looking at Verheyden's works on eBay, I found not only a lithograph engraved by Bettannier from Verheyden's painting *La Mauvaise Prise* (The Bad Pinch), showing a servant picking out a speck of tobacco from a priest's eye (the snuff box is on the

ground with its content spilled), but also a CDV of the very same image I remembered from the Goupil Museum. Needless to say, I bought the latter straight away. Here it is. As you can see if you compare the two images the photographer made quite a good job of restaging Verheyden's work.

What about the photographer by the way? Sophus William was born Sophus Vilhelm Schou in 1835, in Copenhagen, Denmark and died in 1900 in Grabow. It is said that he spent some time in London in 1859 and then settled in Berlin where he

pretended to be an Englishman⁴. In 1868 he took over the publishing company of Emmanuel Linde, in partnership with merchant Rudolph

François Verheyden, CDV by an anonymous publisher. Front and back. Notice that the original title of the image has been changed to "Prenez vous une prise?", which is a literal translation of the English "Will you take a pinch?"

Modern stereo photograph showing two nineteenth century snuff boxes. One is obviously English. The other one was also a lucky charm with a picture of a four-leaved clover on its lid.



226.
Verheyden.
Prenez-vous une prise?
Schnupfen Sie?
Take you a pinch of snuff.



Sophus Williams. Untitled genre scene.

Gustav Leonhard Reinhold Knaak. They traded under the name E. Linde & Co. Sophus was very good at composing and photographing genre scenes that usually show a couple of characters, one engaged in some activity, the other one watching. One is often an elderly man or a woman, the other one generally a child. There are two examples of such images here. Either could have been inspired by a painting which I have yet to find out.

I must say I love the way the boy in the first image is standing with his hands in his pockets, his feet

apart and planted solidly on the ground while looking at his father or grandfather getting ready to sew. The composition is simple but very efficient and both characters look very natural.

The second image is again about watching and learning and the composition has the same simplicity. The elderly man is putting the finishing touches to a wooden sword he has been making for his grandson; the latter is looking and waiting patiently although he is definitely ready to

play and is already wearing his paper soldier's hat and holding his toy trumpet or bugle. When watching this composition in the stereoscope we do not feel like intruders but as if we were part of the scene. This is also true of other stereoscopic works Sophus Williams did not make himself but published. The names of Loescher and Petsch immediately spring to mind⁵. They too specialized in everyday life scenes involving only a couple of characters in a simple setting. Their and Sophus Williams' images are generally

(Continued on page 29)

Sophus Williams. Untitled genre scene.



3D-Con 2019

(Continued from page 3)

surrounding gardens. We will be bringing you more information about Stan Hywet Hall as 3D-Con draws near.

Goodyear (and Akron) is also known for its unique airship business. Goodyear built their first blimp in 1912 and the Navy began commissioning blimps in 1917. In 1929 and 1931 Goodyear's subsidiary *Goodyear-Zeppelin Company* manufactured two airships for the United States Navy, USS *Akron* (ZRS-4) and USS *Macon* (ZRS-5). Goodyear built a number of blimps for the Navy during WWII and later for advertising purposes. Today, there are three Goodyear airships based in the U.S.: Wingfoot Two, based at Wingfoot Lake in Suffield (Akron), Ohio; Wingfoot One at Pompano Beach, Florida; and The Spirit of Innovation (Wingfoot Three) at Carson, California. Goodyear has operated as many as eight at a time since its first commercial airship, the Pilgrim, flew in 1925.

So what does Akron have to offer visitors today? Let's start with the Akron Museum of Art. The Museum itself has survived multiple locations and philosophies over the years. Today, the museum's collection houses over 5,000 objects with a primary focus on contemporary painting, sculpture and 20th century photography. Nearly a dozen special exhibitions each year present some

of the most innovative contemporary artists in painting, sculpture, glass, photography, design and video.

Just down the interstate about 22 miles, you will find the Pro Football Hall of Fame [in Canton, home of five of the first NSA conventions]. Opened in 1963, the Pro Football Hall of Fame has grown to 118,000 square feet of museum space. The museum stands as a monument to the individuals who have made football America's most popular sport. The 2019 Hall of Fame Enshrinement is scheduled for August 1st

through 4th, 2019 if you're interested in attending. However, you don't want to miss any 3-D Theater, Trade Fair or 3D-Con event. There is a chance that we will include the Football Hall of Fame on our Monday Tour. Please check our convention website 3D-Con.com for updates.

Akron is well known to many as the home of the "All-American Soap Box Derby". While technically originating with children in Dayton, the event moved to its' current home in Akron in 1935 to take advantage of

(Continued on page 19)

The Pro Football Hall of Fame in Canton, OH includes, among the trophies, helmets and videos, this cartoon-inspired display of a player running through the glass partitions of a large display case. (Stereo by Barb Gauche)



Keystone No. 33072, "Airplanes-A Small Modern Goodyear Blimp in Flight, A-Century-of-Progress Exposition." This is the blimp Puritan (named for an America's Cup winner) above a Goodyear exhibit at the 1933-34 Chicago event.



33072 Airplanes—A Small Modern Goodyear Blimp in Flight, A-Century-of-Progress Exposition

Sangaree 3D Blu-ray

Kino Lorber Studio Classics and The 3-D Film Archive have brought another vintage Golden Age 3-D film to Blu-ray with the release of *Sangaree*. It's newly remastered in HD from 4K of the original camera negative and a 2K scans of the interpositive with a 3-D restoration by 3-D Film Archive.

The story is set after the Revolutionary War when the dying General Darby (Lester Matthews) bequeaths his Georgia plantation to Dr. Carlos Morales (Fernando Lamas) the son of an indentured servant who has been raised and educated by Darby. The general's daughter (Arlene Dahl) tries to break her father's will in order to control the estate and stop the creation of a group of free medical clinics for the poor to be overseen by Carlos. The true culprits behind her opposition are her fiancé, Harvey Bristol (John Sutton) and his father, Dr. Bristol (Francis L. Sullivan) who have their eyes set on the Darby holdings. A plague outbreak in Savannah complicates matters further in *Sangaree*, the first 3-D film in Technicolor, directed by Hollywood veteran Edward Ludwig.

Special 3D Blu-ray features include: Jan. 25, 1955 *Lux Radio Theater* adaptation with Arlene Dahl and Cesar Romero, Before/After Restoration Demo, 3-D Release Trailer and the 2-D Release Trailer. The cleanup to bring restored color to the film took two months longer than previous releases worked on by The 3-D Film Archive. The film looks as good as it possibly could from the existing elements, which needed a lot of

work according to The 3-D Film Archive, and was their most challenging restoration to date.

NewViews

Current Information on Stereo Today

by David Starkman & John Dennis

There's a wealth of interesting information and imagery covering the history of *Sangaree* on The 3-D Film Archive's website, including a look at the *Sangaree* View-Master lobby display offered to theaters by National Screen Service. The *Sangaree* 3D Blu-ray is available at various online retailers. See 3dfilmarchive.com/sangaree.

The restored vintage 3D Blu-ray collection includes:

3-D Rarities

The Bubble

Cease Fire

Creature from the Black Lagoon



Dial M for Murder
Dragonfly Squadron
Gog
House of Wax
Inferno
It Came From Outer Space
Kiss Me Kate
The Mad Magician w/the Stooges shorts
Man in the Dark
The Mask
The Maze
Revenge of the Creature
Sangaree
September Storm w/Harmony Lane
Those Redheads From Seattle

Flying Theater Films

SimEx-Iwerks Entertainment is partnering with MacGillivray Freeman Films to deliver three exclusive new flying films in 2019 for the Vertical 4D Experience, SimEx-Iwerks' latest theater attraction that simulates the sensation of flying with seat motion and other in-theater effects. *Flying Across America* will be available in the spring, followed by the summer release of *Flying Around The World* and a fall release of *Flying Wild*. SimEx-Iwerks and MacGillivray Freeman will collaborate in producing custom Vertical 4D Experiences.



A section of SimEx-Iwerks Entertainment Vertical 4D seats on their motion platform.

MacGillivray Freeman has produced over 35 giant-screen films, with two Academy Award nominations and the highest-grossing documentary of 2016, *National Parks Adventure*. "We are storytellers," says Shaun MacGillivray, President, MacGillivray Freeman Films. "When SimEx-Iwerks shared their new Vertical 4D Experience design, we knew we could deliver pristine aerial films that could complement the ride technology to capture the true feeling of having wings."

New Edition Updates Queen in 3-D

The *Queen In 3-D* book (SW Vol. 43 No. 1 page 18) is being reprinted in a second edition by The London Stereoscopic Company Ltd. "Reprinting has given us a chance to include some extra brand new behind-the-scenes 3-D pictures taken on my Fujifilm 3-D camera during the shooting of *Bohemian Rhapsody The Movie*," said author and stereographer Brian May. "They show the four brilliant boys who played the four of

us (Queen) in the film in action, plus Lucy Boynton, and some interactions with the old boys themselves!" See tinyurl.com/yc92kp5o.

The new edition includes the full content of the first edition with the *Bohemian Rhapsody* material as a bonus. (For *Stereo World* readers, this may somewhat make up for the film being 2-D.) The new edition, with its white background cover, is easily distinguished from the first. It doesn't

come in a slip-case with a regular OWL viewer, but includes a Lite OWL housed in the hardback cover like the recent LSC publication *Mission Moon 3-D* (SW Vol. 44 No. 3 page 26). 🐼🐼

This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: reel3d@aol.com.

European Gems (Continued from page 26)



Loescher and Petsch. Untitled genre scene published by Sophus Williams.

untitled and were published in France under the generic title of *Petites Scenes* or *Little Scenes*, which is exactly what they are. These peaceful slices of life, which are all about family and sharing unimportant

moments, have a quaint charm that somehow makes them timeless and almost universal. They are a good antidote to the Rat Race, the continuous noise, the hustle and bustle of modern life.

Notes

1. They were active for nearly a century, from 1827 to 1920.
2. www.musee-aquitaine-bordeaux.fr/en/article/goupil-museum
3. *The Poor Man's Picture Gallery*, by Denis Pellerin and Brian May. Published in 2014 by The London Stereoscopic Company.
4. British stereo photographer John Jabez Edwin Mayall did something very similar. Born Jabez Meal in Britain he went to the States in 1842 where he became a photographer. When he got back to England in 1846,

he pretended to be American and called his studio the American Institution. Even Queen Victoria mentions him as an American citizen in her journals.

5. Fritz Loescher and Max Petsch (1840-1887) were partners from 1862 to around 1874 when Petsch decided to devote himself to painting. 🐼🐼

After 15 years of interruption I have revived the European Gems column my friend Pierre Tavitkzi and I started in 1996 and ended in 2000. For the past 30 years I have never stopped researching the stories behind French and British staged stereocards and although a large part of this research has been published in book format thanks to my collaboration with Dr. Brian May and Paula Fleming, some of it hasn't made it into books and has been sitting in my archives, waiting to be turned into articles.

2019 3D-Con

AKRON

July 30th - August 5th

3d-con.com

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BACK ISSUES of *Stereo World* magazine. These are new old stock and span mainly from volume 16 (1989) to volume 27 (2000) but I have other issues too in smaller quantities. Please see my web page: <http://www.drt3d.com/SW/> or contact George Themelis at drt-3d@live.com, 440-666-4006.

GREAT WAR (1914-1918) GLASS VIEWS - especially amateur collections, but commercial slides as well; both 6x13 and 45x107, negative and positive: please contact ian.ference@gmail.com or use Contact page on www.brooklynstereography.com.

SHACKLETON'S 1907-1909 British Antarctic Expedition, a Journey in 3-D, new book by NSA member Ron Blum illustrated with never before published views. Available from: South Australian Museum Bookshop shop.samuseum.sa.gov.au/en/newproducts. See the first tow of ship to the Antarctic, the first motor car in the region and the first ponies on the southern continent.

STEREOSCOPES: The First One Hundred Years by Paul Wing (1996), softcover 272 pages, 750+ illustrations. Shrink wrapped NEW! Exclusive here \$60 US postpaid; check with order please: Russell Norton PO Bx 1070 New Haven CT 06504 / stereoview.com

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website www.Detroit3D.org or call Dennis Green at (248) 398-3591.

VISIT www.stereoscopy.com/3d-books and have a look into the five View-Master Collector's Guides: a total of 2,164 pages of View-Master information, including 132 color pages showing old V-M ads and 1,300 V-M packet covers.

As one of the benefits of membership, NSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words or additional ads may be inserted at the rate of 20¢ per word. Please include payments with ads. We cannot provide billings. Ads will be placed in the issue being assembled at the time of their arrival unless a specific later issue is requested.

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Wanted

ALABAMA STEREOVIEWS. Michael McEachern, 711 South 3rd St., Hamilton, MT 59840. (406) 363-7507. cave3D@msn.com.

ALASKA STEREOVIEWS: paying high prices for Muybridge, Maynard, Brodeck, Haynes, McIntire. Want Alaska, Yukon, Klondike photographs, postcards, ephemera, anything! Wood, Box 22165, Juneau, AK 99802, (907) 789-8450.

ANY IMAGES of Nevada City or Grass Valley, California. Mautz, 329 Bridge Way, Nevada City, CA 95959, cmautz@nccn.net.

BLACK HILLS Stereoviews from 1874-1880, and photographers. (Book in progress.) Also want any other Dakota, So. Dakota and No. Dakota photographs and stereos. Robert Kolbe, 1301 S Duluth Ave, Sioux Falls, SD 57105, (605) 360-0031.

CANADIAN VIEWS: Montreal and Quebec City stereos, larger formats and photo albums wanted! Taken before 1910. Especially Vallee, Ellisson,

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COMICAL STEREO view Sets in Good to Very Good Condition ed.minas409@gmail.com.

COLLECT, TRADE, BUY & SELL: 19th Century images (cased, stereo, Cdv, cabinet & large paper) Bill Lee, 8658 Galdiator Way, Sandy, UT 84094. billleette@juno.com Specialties: Western, Locomotives, Photographers, Indians, Mining, J. Carbutt, Expeditions, Ships, Utah and occupational.

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KEYSTONE VIEW SALESMAN MANUALS, circulars, and ephemera - originals, reprints, or xeroxes wanted. The earlier the better! Email Leigh Gleason, leigh.e.gleason@gmail.com or call 951-213-1501.

LOOKING FOR an E&HT Anthony catalog of stereoviews, if such item exists! Digital or paper edition, possibly by Tex Treadwell. Contact Bill @ Bstahl7@comcast.net.

MUYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Walle, viscata@aol.com.

SINGLE VIEWS, or complete sets of "Longfellow's Wayside Inn" done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.

STEREO WORLD BACK ISSUES. Vol. 1, #6., Vol. 2, #?s 1 thru 6, Vol. 3, #1 and #2. Email steve@eightiron.com with price and condition.

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STUTTGART (Germany) views. Mostly looking for flat-mount views labelled "Stuttgart", "Württemberg - Stuttgart", "Cannstatt" or "Berg". Also views by Brandseph, Autenrieth, Schaller or Zabuesnig. Contact Alexander by e-mail at klein@stereoscopy.com or (415) 852-9911.

SURPRISE TISSUES wanted, especially unusual ones other than moons and clouds. Will buy or trade. Please send details to britishstereos@hotmail.com.

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website www.Detroit3D.org or call Dennis Green at (248) 398-3591.

WILLIAM ENGLAND/LSC: American views. Need scans of: Indian women at bead-work; A wayside scene/organ-grinders; The flume, White Mountains (with WE blindstamp). Information on boxed set of this series? Please contact Gerlind Lorch at william.english@web.de.

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Silent Night! Holy Night!

(Continued from page 5)

Innkreis). It could not be sung *during* the mass, as the catholic authorities would never allow a new carol. Also, the guitar was considered to be an instrument for pubs.

The authorities were not pleased by the populism of Joseph Mohr and so he was relocated in other communities. His last station was Wagrain where he founded a school. He would not meet Xaver Gruber again. Gruber moved in later years to Hallein, south of the city of Salzburg. He spent 28 years in Hallein where he was named choir director, singer and organist. He extended the original melody, so it could be performed for organ and orchestra.

The author and composer never experienced the popularity of their song. The *Silent Night, Holy Night* carol was not performed, and seemed to be forgotten. It was due to the Tyrolian singer families Rainer from Fügen and Strasser from Laimach that the carol became popular. It is historically proven that the Strassers sang it 1832 in Leipzig and it is said that the Rainer singers sang the carol in 1839 in New York (not proven).

Today, in honor of the author and composer there are a lot of concerts and nativity plays in the locations where they were active, especially during Christmas time. Center of all these activities is Oberndorf, where at the spot of the St. Nikola church the "Stille Nacht Commemoration Chapel" was built.

To celebrate the 200 year anniversary of the world famous Christmas carol where it was sung for the first time, there was a tourist oriented coalition of *Silent Night* communities: the city of Salzburg and the towns of Mariapfarr, Oberndorf, Arnsdorf, Wagrain, Hochburg-Ach and Hallein. They produced documentation and exhibitions about the famous Christmas Carol following the traces and locations where the carol emerged including historic facts and the biographies of the writer and the composer. 📷



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One of the most enduring legacy characteristics of stereo cards has been the nearly standard seven inch card format width estab-

bizarre series of unknown oversize New Mexico stereoviews with a unique format width of eight inches. From my own experience, it seems

contact print from the 5" x 7" glass plate negative onto the card? In any case, these do seem to be in a highly original and never duplicated width. So who was "B.A."? 📷

The Unknowns

Can You Identify the Subjects of these Views?

by Russell Norton

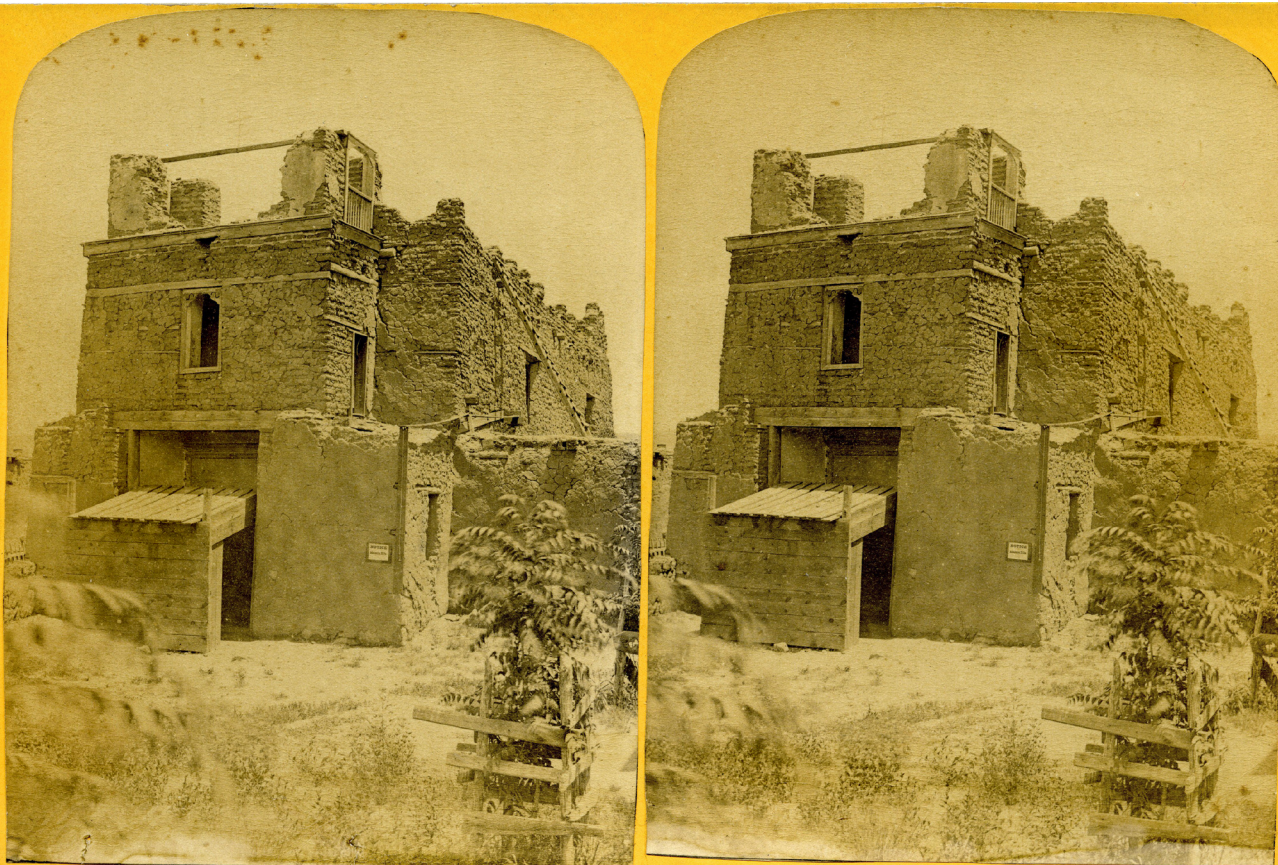
lished at the very beginning of stereoview photography. And then, for no apparent reason, there is this

likely that "B. A." has issued the one and only series of stereos in this non-standard format. Perhaps the eight inch wide format was a result of

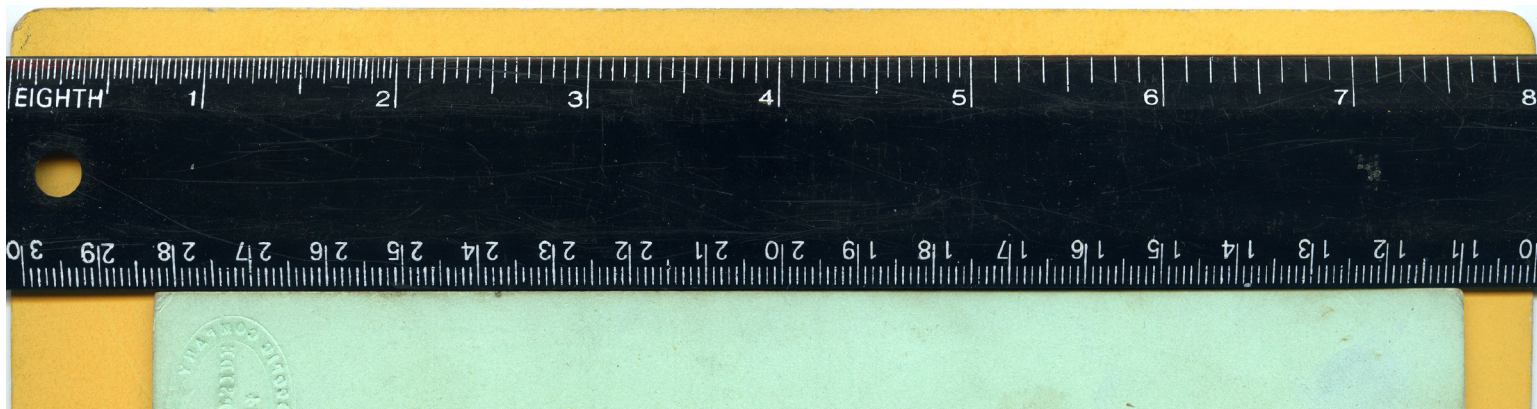
the desire to accommodate the entire

Can you identify these stereos? Your interesting and challenging Unknowns submissions and ideas are eagerly awaited. Please email, call, or write: Russell Norton at oldphoto9@earthlink.net, (203) 281-0066, PO Box 1070, New Haven CT 06504.

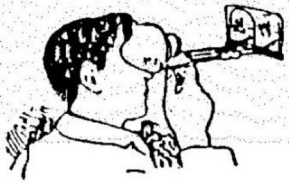
"Front of the San Miguel Church, Santa Fe, N. Mex." B. A.



Front of the old San Miguel Church; Santa Fe, N. Mex. B.A.

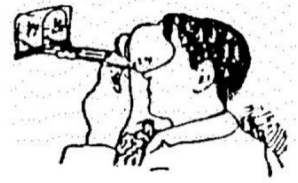


Verso of the Unknown beneath added verso of an early circa 1860 London Stereoscopic Co. card for size comparison, plus scale ruler. Width of the yellow stereo mount is eight inches by nearly five inches high.



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